A PICTURESQUE TOUR

Through the Cities of

London and Westminster,

ILLUSTRATED

With the most interesting Views, accurately delineated

And executed in Aquatinta

BY

THOMAS MALTON

Tomkins SCR. | Abby SCULP.

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By Tho.s Malton N.o 81. Titchfield Street, Portland Place.

VOL. I.

TO

His Royal Highness

THE

PRINCE OF WALES

This Work

is most respectfully dedicated,

BY HIS ROYAL HIGHNESS'S

most humble and obedient Servant

June 30th 1792. *T. Malton.*

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INTRODUCTION.

AMONGST the variety of important events which give celebrity to the present era, and add lustre to the annals of *our gracious Sovereign*, perhaps none will distinguish them more, or prove of greater importance to the community at large, than the degree of eminence the FINE ARTS have attained, under his benign auspices. A moment's reflection will evince, that the progress and researches of our Artists have greatly refined the taste of the country, and improved every branch of our manufactures, to the no small benefit of our trade and commerce; but the means by which the Arts have attained this high preeminence will always occasion great surprise, when we reflect on the very limited patronage they have received; and that they are indebted, even for existence, chiefly, to the fostering care of ROYAL PROTECTION. The establishment of the Royal Academy has given to Artists an honourable rank in society, and enabled them to make an annual display of their labours; at once the source of satisfaction to the public, and the means of calling forth the efforts of genius.

The close of the eighteenth century has been particularly distinguished by the labours of the Artists employed in embellishing the various great works now publishing; the magnificence of these undertakings does honour to the age we live in, and will make the names of BOYDELL, MACKLIN, and BOWYER, live for ages. Indeed, these are the men

who have called forth the talents of our Artists, whose names, dear to the sons of genius, will be transmitted with applause to latest posterity, and ever remembered with respect and gratitude. The Artists feel the value of these Patrons, who, by making their works contribute to the increase of the wonderful commerce of the country, cause their names and talents to be known to the whole world.

Such has been the rapid progress of the Arts in this country towards perfection, so many public monuments of every kind have been erected, and so many national improvements have been made in the metropolis; that I am induced to hope, my time will not have been unprofitably employed, in the attempt now offered, of displaying some of the most marked features of the emporium of this free and envied country. My endeavours will trace the Progress of the Arts, from the reign of Henry III. to the present era; and I trust, the choice of the subjects, and the correctness and truth of the perspective delineations, will compensate for any deficiencies that may have arisen, in the execution of this extenſive and laborious work:—a work, which I hope and flatter myself, will not only convey to posterity a faithful representation of the Capital of the British Empire, at the close of the eighteenth century; but will also give a true idea of its RESOURCES, WEALTH, and MAGNIFICENCE.

A

PICTURESQUE TOUR

THROUGH THE CITIES OF

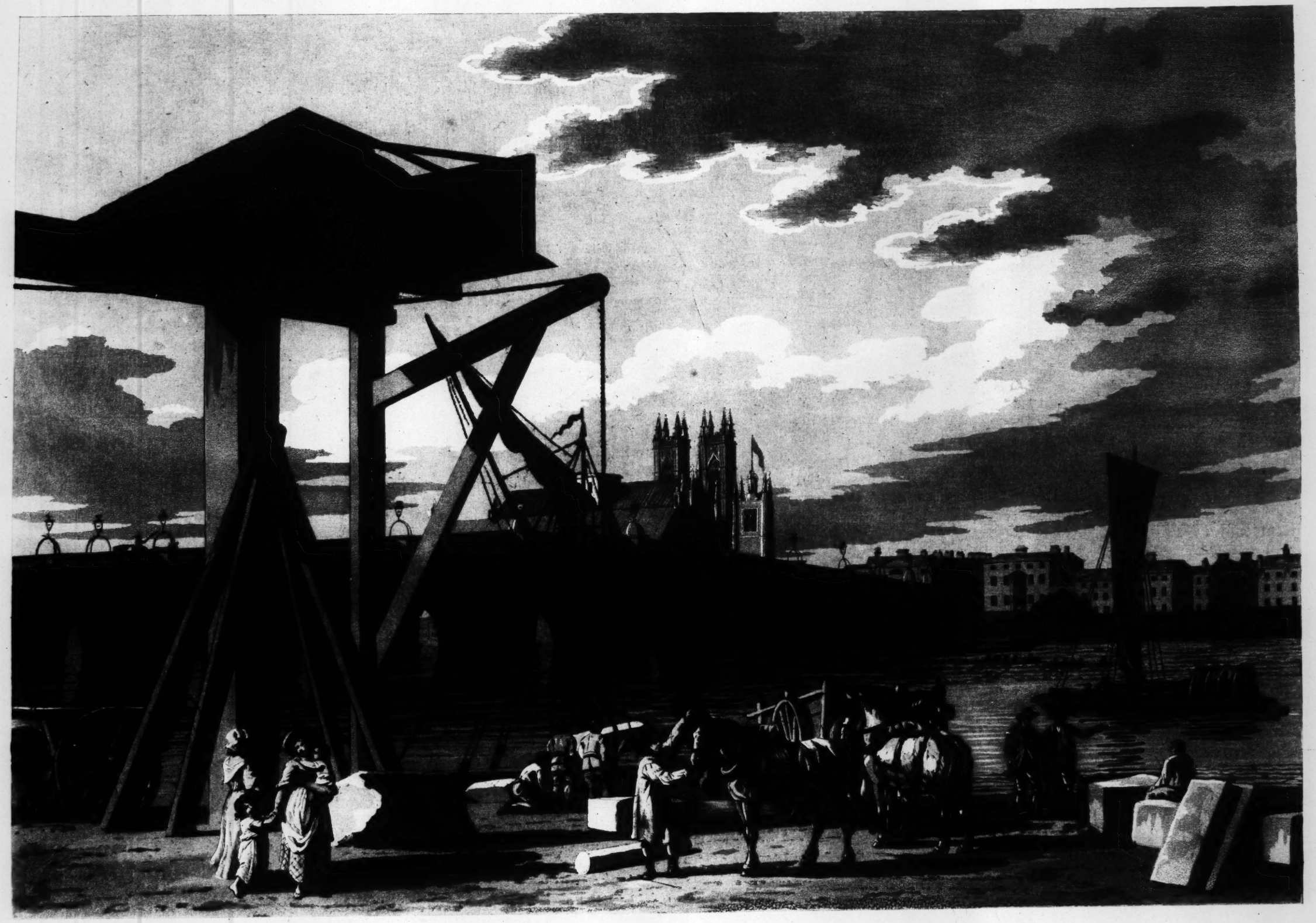
LONDON AND WESTMINSTER.

As nothing more powerfully interests the imagination than the exterior magnificence of an extensive City, or ſo much impresses the minds of ſtrangers with favourable ideas of the opulence of its inhabitants, it is greatly to be regretted that all public improvements are not ſubject to ſome legal controul, that, without materially affecting the rights of individuals, might prevent them from disgracing their country with meanness and absurdity.

The approach to London from the Kentish Road, by which travellers from the continent usually enter the Metropolis, was, within these few years, highly picturesque and striking. The spacious area of St. George's Fields, intersected by a number of roads, perpetually crouded with passengers and carriages of all descriptions, presented, in the day-time such a lively picture, as can never be seen but in the neighbourhood of a great City; and by night, the many long rows of lamps diverging in every direction, exhibited all the splendour of a festive illumination. From the place where the roads meet at Newington, the view comprehended almost the whole extent of the Cities of London and Westminster, with their two distinguishing features in prospect, the Cathedral of St. Paul's, and Westminster-Abbey; eminently conspicuous amongst a multitude of steeples of

various forms and dimensions, that altogether filled the mind with expectations of grandeur suitable to the Capital of the British Empire. But since the rage for building spread itself in this quarter, the livelineſs and splendour of the late extensive plain, and all that was grand and impressive in the prospect, are blotted from the picture by an heterogeneous mass of contemptible dwellings, erected without taste, and disposed without design and arrangement. A few tolerable houses, indeed, and here and there a chapel, or a place of public entertainment present themselves; but these only make the meanness of the surrounding objects more striking, and the eye, in search of picturesque beauty, scarcely finds any thing worthy of attention, where a few years past it received the highest gratification. Such is the general stile of what are called improvements when conducted by interest alone, without any presiding taste or authority to direct and controul it.

The approach to the Obelisk, where the roads from the three Bridges of London concentrate, is not without picturesque beauty; and had some attention been bestowed on the stile and design of the several rows of buildings that here intersect each other, the effect might have been greatly improved, without burthening the builders with much superfluous expence. The spacious road which leads to Black-friars Bridge is most worthy of attention. The houses on each side are superior in magnitude to the generality of structures in this quarter, and the equestrian theatre, called the Royal Circus, which rises in the fore-ground, by its variety of outline relieves the tame insipidity of the modern brick buildings, though it cannot be praised for the chastity of its architecture. This viſto is beautifully terminated at the distance of a mile by the rise of the Bridge, and a view of St. Paul's Cathedral. The road leading to London Bridge has nothing to recommend it; the principal object, the wall which surrounds the King's Bench Prison, both in form and colour is equally unpleasing. There is some variety in the road which winds towards Westminster-Bridge, (though the Asylum for Female Orphans, which is the most considerable building, is in no wise striking) and the view towards Lambeth cannot fail to make an impression on the mind of the traveller.



WESTMINSTER BRIDGE.

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From hence there is no building of consequence sufficient to divert the attention from Westminster-Bridge, which rises boldly before the spectator, enriched and enlivened by a multitude of objects in motion, and the buildings on the Middlesex shore. This Bridge, which extends one thousand two hundred and twenty-three feet, is built of stone, on fifteen simi-circular arches, and crowned with a noble ballustrade. The central arch is seventy-six feet wide, and the others decrease in width four feet on each side. The piers between the arches are semi-octangular, and terminate on the foot-way in recesses of that form, of which twelve are covered with semi-domes, equally ornamental and convenient. Two large pedestals that rise above the balustrade on the centre of the Bridge, seem to indicate an intention of adorning it with groupes of sculpture; and it is much to be regretted that some design of that kind is not now adopted, as no place can be found so well adapted for a national monument. The width between the balustrade is forty-four feet, the extent of the piers seventy. There are two spacious stone stair-cases at each end of the Bridge for the purpose of communicating with the river. This Bridge was erected under the direction of Charles Labelye, a native of France, and for majestic simplicity of stile is unrivalled in Europe. The first stone was laid the Twenty-fourth of January, One Thousand Seven Hundred and Thirty-nine, by Henry, Earl of Pembroke; of whom Mr. Walpole says, none had a purer taste in architecture; it was twelve years in building, and cost three hundred and eighty-nine thousand five hundred pounds. The view that is here exhibited, No. I. is taken from a stone wharf about one hundred yards to the east upon the Surry shore. Nearly the whole length of the Bridge is seen, and over it a part of Westminster-Hall, Westminſter-Abbey, and the tower of St. Margaret's Church riſe in a picturesque groupe.

On resuming the rout, we eagerly ascend the summit of the Bridge, to enjoy the prospect which opens on every side.

From this elevated situation the towers and pinnacles of Westminster-Abbey appear to the greatest advantage; and uniting with the steeple of St. Margaret's Church, and the upper part of Westminster-

Hall, form a beautiful pyramidical groupe in the centre of my second view. Towards the extremity on the left is seen a part of St. Stephen's Chapel, where the Commons of Great Britain now assemble.

From this station, on looking to the south, we command a view of about two miles of the river, terminated by the Surry Hills in the distance, with Lambeth Church and the venerable Palace of the Archbishop of Canterbury on the eastern shore; and nearly opposite on the west, the four turrets of St. John's Church, in Westminster, which attract attention from their singularity. This Church has been often the subject of architectural criticism, and there is much in it both to condemn and to approve. The turrets are considerably too high for the body of the church, and very much disgust on a nearer view; but the west front is not destitute of beauty, though designed in a heavy stile. Sir John Vanburgh has generally the discredit of this work, but Mr. Pennant in his account of London, ascribes it to Mr. Archer.

On looking to the north down the river, which beautifully winds to the east towards Blackfriars Bridge, and here displays a greater breadth of water, than from any other point of view within the limits of my Tour, we are preſented with a prospect, perhaps, not to be equalled by any view of the kind in Europe. Somerſet Place, the chef d'ouvre of Sir William Chambers, principally arrests the eye from the colour and magnitude of the building; and next the Adelphi, an elegant pile, erected from the design of the late Robert Adam, Eſq. whose enterprising genius first set this noble example of improvement on the Banks of the Thames. The Temple buildings and gardens terminate the distance; over all majestically rises the upper story and dome of St. Paul's, with the roofs of many public buildings and a multiplicity of steeples, which combined with the busy moving scene beneath, form a most splendid and interesting picture; even the black octangular pyramid of the York-buildings Water-works, by breaking the lines, adds considerably to its beauty: if it were possible to exibit a view of the river from this station as it appeared a few centuries ago, when the southern side of the Strand was covered

VIEW ON WESTMINSTER BRIDGE.

Publisht. June 30 1803. by T. Malton

G. R. III.
BRITISH MUSEUM

by the palaces of the British Nobility, and their gardens extending to the river, the contrast would be highly amusing; but although the ancient state of this shore might wear a more pleasureable aspect, it could not impress the spectator with such ideas of wealth, as the close-wedged crowded warehouses, and the numerous barges which now occupy this side of the river.

As we advance, Bridge-street, with Great George-street in continuation, terminated by the opening into St. James's Park, form a striking and spacious entrance into the metropolis. The houses in George-street, though not decorated with the ornaments of architecture, are lofty and uniformly built. From Bridge-street a narrow passage, on the left hand, leads upon a handsome terrace, before a row of very respectable houses, into New Palace Yard; where the subject of the Third Plate immediately presents itself, with the front of Westminster-Hall as the principal object in the fore ground. At the first view of this structure we regret that it is so blocked up by the mean buildings before it, especially as they are said to conceal some beautiful niches once ornamented with statues, but the picturesque appearace of the whole is certainly increased by the meanness of the adjoining objects. The window over the porch is in a fine gothic taste, and well proportioned. On our entrance into Westminster-Hall, which is reputed the largest room in Europe not supported by columns, we are struck with its vastness and solemnity; in this Hall, and the rooms adjacent, Henry the Third in the year One Thousand Two Hundred and Thirty-six entertained Six Thousand poor people. It was originally built by William Rufus in One Thousand and Ninety-seven as a necessary appendage to the palace, supposed to have been erected by Edward the Confessor, the first monarch who made this City his constant residence; but becoming ruinous, it was rebuilt by Richard the Second, in One Thousand Three Hundred and Ninety-seven as it now appears, together with the buildings on the east and west sides of it. When completed, it was called the New Palace, to distinguish it from the Old Palace at the south end of the Hall, where the Lords and Commons at present assemble in their respective chambers; it is in length two hundred and

seventy feet, in breadth seventy-four feet, and lofty in proportion. The most extraordinary part of this building is the roof, which is curiously constructed in wood, adorned with gothic tracery, and the arms of Richard the Second and Edward the Confessor. In this Hall are held the Coronation Feasts and State Trials; here King Charles the First was arraigned and tried in January, One Thousand Six Hundred and Forty-nine; and here, at this time, is Mr. Hastings, once almost the monarch of the English possessions in India, defending his character and conduct before the Peers of Great Britain, against an impeachment by the Commons; a trial that once highly interested both Europe and Asia, but which is now from the extreme length of its continuance, scarcely an object of regard to any but the persons directly engaged in it. Adjoining to Westminster-Hall are the Courts of Chancery, the King's Bench, the Common Pleas, and the Exchequer. The appearance of these courts is very far from inspiring that respect which should always attend the tribunals of justice. It is greatly to be wished that the example of a sister kingdom might prevail over our prejudices in favour of antiquity, and that this Hall with its surrounding buildings, which are inconvenient and insufficient for the various purposes to which they are appropriated, might give way to the noble idea lately mentioned in the House of Commons, of forming the whole of this heterogeneous mass into one grand design, which should extend from Margaret's Street to the river side, and from thence return along a spacious embankment, by the present House of Commons into Old Palace Yard. In such a magnificent plan the different departments of the Legislature might be accommodated in a manner suitable to their respective dignities. Round a noble Hall adorned with columns in the Grecian stile, the different Courts of Justice might be distributed, and at one end the two Houses of Parliament with their numerous Committee Rooms, might be arranged under one roof. Nor would it be impossible in such a design, so to connect the two chambers, that by removing a screen or partition His Majesty, whenever the forms of the Constitution require his presence in the Senate, might from the throne behold at one view, the whole of his Parliament assem-

NEW PALACE YARD

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VIEW in MARGARET STREET

bled. Such a project would be worthy of the dignity and opulence of the nation.

Something of this kind I suppose was intended, when the building appointed for holding the Records of Parliament was erected, which stands on the left hand as we turn into Margaret's Street from New Palace Yard, and is part of the subject of my Fourth Plate. This building was erected from the designs of the late Mr. Kent; the centre and one wing is compleated, by which we may judge of the whole design, but it must be acknowledged that its architecture is little intitled to our praise, or correspondent with the importance of the subject.

Opposite to this edifice is the building appropriated to the civil department of the Ordnance, erected under the direction of William Tyler, Esq. R. A. and for its beautiful proportion, and elegance of decoration, reflects great honour on his invention and taste.

In this view Henry the Seventh's Chapel first presents itself to our notice, and is an admirable contrast to the two buildings before-mentioned. As we approach this venerable pile, a view opens into Old Palace Yard, terminated by Abingdon Street, the most regular and spacious in this part of the town. The flank of the Office of Records forms the north-side of the quadrangle of Old Palace Yard, and is the customary entrance to the House of Commons; on the east-side is the entrance to the House of Lords, a contemptible covered way, but full as elegant as the room in which the Peers assemble; I am sorry to add that the famous tapestry which covers the walls of the House of Lords, designed by Cornelius Vroom, and representing the destruction of the Spanish Armada, with the portraits of a great number of the most eminent personages of that time, is almost effaced.

The room where the Representatives of the People assemble, was originally a Chapel, built by King Stephen, and dedicated to his namesake, St. Stephen the Martyr. It was afterwards most magnifi-

cently rebuilt by Edward the Third in the year One Thousand Three Hundred and Forty-seven, and made a Collegiate Church, with a Dean and twelve secular Canons, twelve Vicars, four Clerks, six Choristers, a Verger and Chapel Keeper. Its annual revenue at the suppression amounted to one thousand and eighty-five pounds, ten shillings and five pence, when it was surrendered to Edward the Sixth and soon afterwards converted to its present use; it is now fitted up in a very plain stile, and scarcely more respectable than the House of Lords.

Under St. Stephen's Chapel was formerly another beautiful Chapel, the greater part of which is now occupied by the Duke of Newcastle, as Auditor of the Exchequer. The gothic tracery in the roof of the adjoining cloister is in the most elegant stile, and similar to that of St George's Chapel at Windsor; the most perfect specimen of gothic architecture in this country. This cloister was added to the Chapel so late as the reign of Henry the Eighth by Doctor John Chambers, Physician to the King, and the last Dean of this College. A small part of the roof may be seen in a passage which leads from Westminster-Hall into Old Palace Yard.

From this opening you see the east front of Henry the Seventh's Chapel entirely unincumbered; which by the body being narrow, and forming part of a regular octagon, with the projection of the beautiful perforated buttresses, declining in an elegant spreading ogee shape to the octagon towers which compose part of the richly decorated walls of the side ailes, above which they rise to a considerable elevation terminating with dome heads, forms a most striking pyramidical picturesque figure; which is not a little assisted by the plainer back-ground relief made by Westminster-Abbey extending considerably on each side. But this view though highly gratifying to the eye is rather too regular and parallel, which induced me to adopt a station a little to the left, beyond the portico of the House of Lords, where the eye comprehends the whole extent of this building by seeing how far it projects from the east-end of Westminster-Abbey, which rises beautifully picturesque above the buildings on the east side

OLD PALACE YARD

Publishid Jan:31. 1793. by T.Malton N.o 81 Titchfield Street

BRITISH MUSEUM

Old Palace Yard; the Ordinance Office terminates the distance of this view, Plate V. with part of the return of the Office of Records on the right

This Chapel, once dignified by Leland with the appellation of the wonder of the world, has lost much of its original beauty by the ravages of time; and, although of a much later date than the Abbey to which it is annexed, its external appearance is more venerable. The perforated work in the buttresses, and all the mouldings and decorations of the windows and walls, are much mutilated. The statues which adorned the niches in the upper parts of the octangular towers, have long since been removed as dangerous to passengers; and so great and general is the decay, that, unless the hand of liberality is speedily stretched forth, to save this ornament of the metropolis, the latest and richest specimen of Gothic architecture, and of ancient English taste and magnificence, it must in the course of a few years become a ruin. Mutilated as it is, we cannot look upon it without admiration. The man of taste may wiſh, but he can scarcely hope to see it restored to its original beauty; and the buildings removed, which now on each side crowd and obscure it. If any fault can be alledged against the external appearance of this building, it is, that the walls of the side ailes, are too repeatedly broken by their figure in the plan, which fritters the effect of light and shadow in the elevation. The elevation also is, I think, subdivided into too many equal small parts. This is most observable when the eye is raised to the main body of the Chapel, which is more simple and pleasing in form, disposition and harmony, than the lower stage of the building.

After having contemplated the outside of this elegant structure, we naturally feel a strong impulse, to see if the inside corresponds with our prepossession in its favour; but, we are surprised to find there is no entrance except through a very small doorway in another building, with which it is connected in a strange, and almost in an absurd manner. By the conjunction of this fabrick with Westminster-Abbey, the symetry of both buildings is injured; and the magnificent west front, with its beautiful window, are lost to the

external spectator. I shall defer my remarks on the interior prospects of this building, till we can approach it in a manner more suitable to its dignity.

Henry the Seventh's Chapel was erected by that monarch in the year one thousand five hundred and two, on the same spot where his predecessor Henry the Third built one in the year one thousand two hundred and twenty, dedicated to the Virgin Mary, which was removed to make way for this more extensive sructure. Islip, then Abbot of Westminster, as proper substitute for the King, laid the first stone; assisted by Sir Reginald Bray, Knight of the Garter; from whose design it is by some asserted, to have been erected. He has the credit of having compleated the roof and body of St. George's Chapel also at Windsor; if so, he may truly be said to have carried this stile of architecture to its utmost perfection in this country, which rapidly declined in the succeeding reigns. This building was intended by the royal founder, as a mausoleum for himself and his posterity; and he strictly enjoined in his will, that none but persons of the blood royal should be interred therein.

From hence we proceed to the end of Abingdon-street, and turning to the right along College-street, we arrive at the gateway leading into Dean's-yard; a play ground for the scholars of Westminster, of considerable extent, and capable of being converted into a handsome square. This idea was some years ago partly carried into execution by Doctor Markham, the present Archbishop of York, then Master of the School, who built a row of good houses on the south side of this area; but the project not succeeding, after standing some time unfinished, a few only of the houses have been made habitable, and are now occupied as boarding houses for the scholars. Little has been done on the west side. The north and east side (of which the greatest part is seen in Plate VI.) are occupied by the College kitchen, the apartments of the Dean, some of the prebendal houses, and that of the head master of the school. Behind the east side in Little Dean's Yard, to which you enter by the first gateway on the right in the view, where it presents a tolerable picture, is the School-room and Dormitory for the boys. The gateway in the corner leads to the Deanery, the

DEANS YARD

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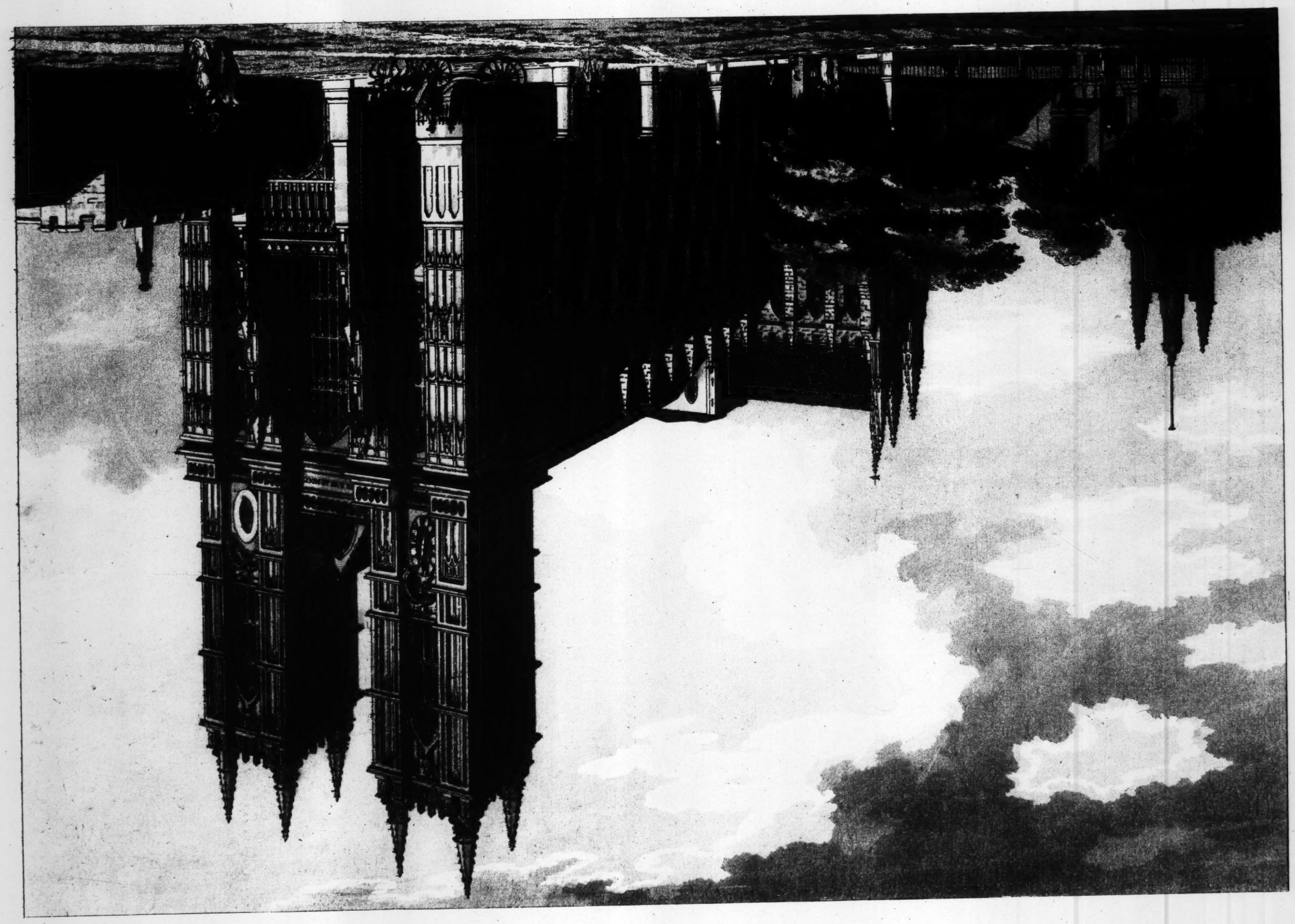
NORTH WEST VIEW OF WESTMINSTER ABBEY.



Jerusalem Chamber, and the Cloisters; of which I shall speak hereafter. Over these, nearly the whole of the south side of the Abbey is seen, a little interrupted by some trees in the foreground, which nevertheless, greatly assist the picturesque effect.

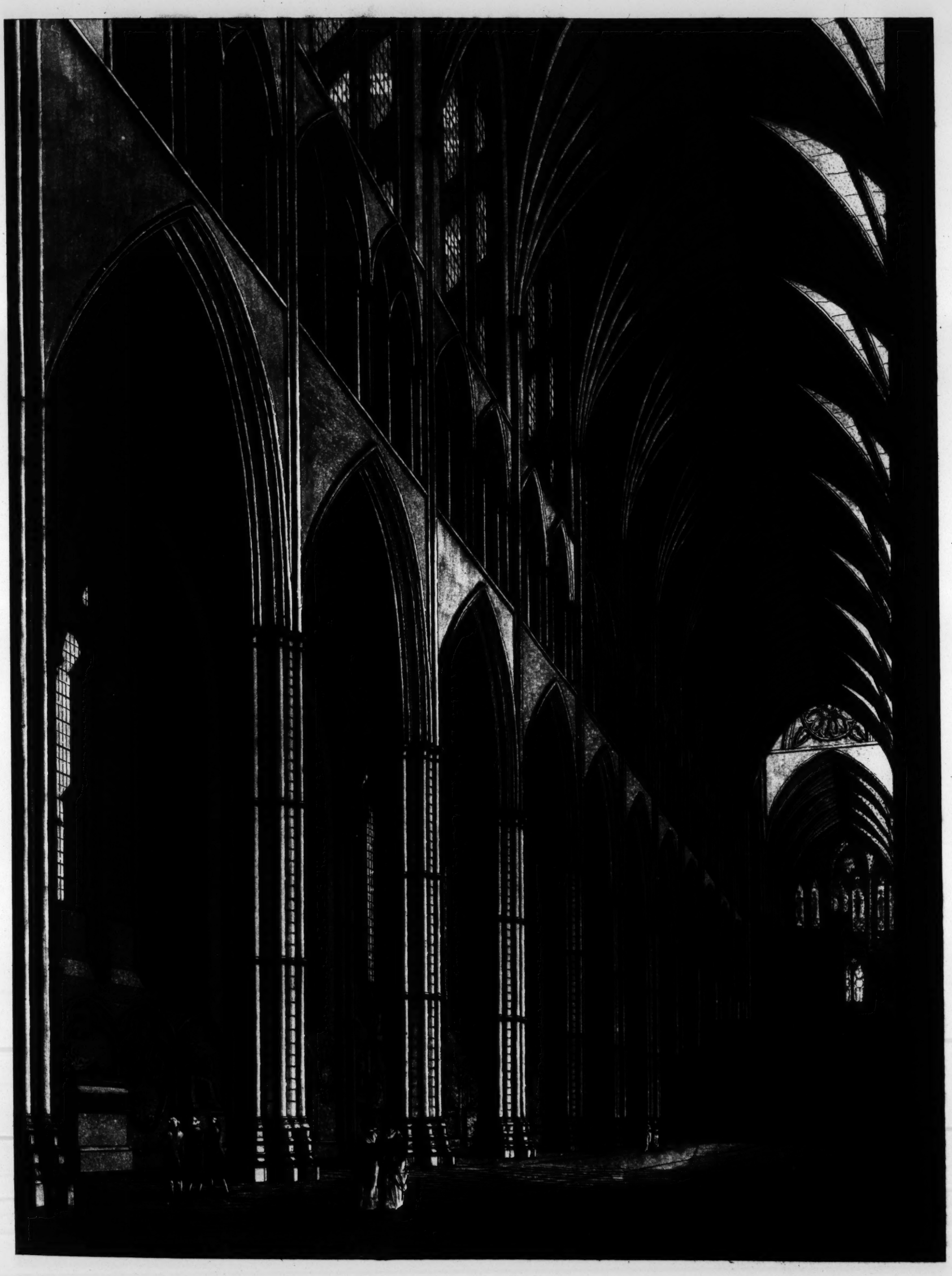
Proceeding to the north-west corner of this area, a gateway leads to the end of Tothill-Street, where lately stood a prison for debtors and criminals, called the Gatehouse; erected by Walter Warfield, celerer to the monastery in the reign of Edward the Third. The removal of this prison has opened the west front of the Abbey to the whole length of Tothill Street. The towers in this front were added so late as the year one thousand seven hundred and thirty-five; they were erected from the designs of Sir Christopher Wren, but, they are by no means in a stile suitable to the rest of the building, as regular cornices and pedestals are unknown in Gothic architecture; however, the towers contribute greatly to the general dignity of the structure, which, before they were added, must, at a distance, have exhibited the appearance of a barn, from want of variety in the outline. It is scarcely possible to fix upon a proper situation for viewing this edifice on the north-west angle, on account of the dwellings which obtrude upon it. The station I have chosen for the view in Plate VII. is too near to permit the spectator to contemplate this building at his ease. And here we have again occasion to regret, the constant triumphs of private interests, over the splendor and salubrity of a great city; for the few houses on the right of this station, which are entirely insulated, have been lately rebuilt; had the ground they occupy been given up to the public, it would have made a tolerable area, for viewing the Abbey from this interesting point.

It is said, that Abbot Islip intended to have raised a spire over the centre of the cross, but such an additional weight, was judged too much for the pillars to support. It is from this point of view that a picturesque eye is most strongly sensible of the want of such an ornament. The church of St. Margaret, which terminates this view on the left, considerably heightens the interest of the scene.

NORTH WEST VIEW OF WESTMINSTER ABBEY

On our entrance into the Abbey by the Western door, the extreme height, and long extended perspective of the building, terminated by the richly painted windows at the east end, produce an effect truly sublime; and inspire awe and reverence, well suited to the solemnity of the place. From this station, (whence I have taken the view represented in plate VIII) the whole body of the church is seen. The clustered pillars, which divide the nave from the ailes, are light and elegant, the arches between them lofty and pointed, and the cloisters, or galleries immediately above them, which extend through the whole of the nave, under the roof of the side ailes, greatly enrich the prospect by their open arcades and tracery, and the darkness of their back-ground, contrasted with the light of the windows above and below them. The vaulting of the roof rises very high, and is simple and grand. When his first emotions will permit the spectator to examine this building with a critical eye, he may be inclined to censure its extreme loftiness; but, I am doubtful whether we do not owe to this circumstance, the extraordinary impression of the first view.

The Choir is modern, erected in the year one thousand seven hundred and seventy-six; it is of wainscot, and internally, no bad imitation of the richness and elegance of the antient gothic carving, but the outside towards the north and south cross, is plain and meagre in design. The choir is most injudiciously placed, and with its uncouth organ-case, interrupts the visto, and incumbers the fabrick it was intended to adorn. This defect is particularly striking to those, who have seen the Cathedral of York, where the choir is placed beyond the transept, and leaves the whole area of the transept and nave open. The screen which supports the organ, and separates the choir from the nave, with the monuments of Sir Isaac Newton, and Lord Stanhope on each side of the entrance, is picturesque and beautiful. The nave was originally an exact Greek cross, exclusive of the multangular termination of the east end: The eight arches between the entrance of the church and the screen of the choir, were added at different times between the reigns of Henry the third, and Henry the seventh. The west window was compleated by Abbot Eastney, who died in one thousand four hundred and thirty-eight. The length of the building is three hundred and ninety feet, the length of the transept



WESTMINSTER ABBEY FROM THE WEST ENTRANCE

Publish'd July 30th 1793. by T. Malton

one hundred and ninety five feet, the width between the walls seventy two feet, from centre to centre of the middle columns thirty six feet, and the height one hundred feet.

This venerable pile, one of the moſt ancient and most beautiful with which the piety of our ancestors has enriched this country, where most of our Monarchs since William the Conqueror have been crowned, and where the remains of many of them are deposited, is crowded with a great number of monuments of royal and noble persons; and of others eminent for learning, valour, or skill in sciences and arts; which exhibit the history of sculpture in England, both as to design and execution, from very early ages to the present day. But these memorials are placed with so little judgment or taste, that while they darken and disfigure the fabrick, they prove of small advantage to the reputation of their respective artists; scarcely an instance occurs except those before mentioned on each side the entrance of the choir, where the form and situation has been considered with regard to the structure.

This want of care, or want of judgement in the persons who ought to have regulated the disposition of the monuments, has been frequently observed and censured. To this perhaps, we ought to attribute the prohibition of monuments for so many years into the cathedral of St. Paul; of late, however, it has been determined to admit them, and the power of controuling the caprice of individuals, is very properly vested in a committee of Artists, members of the Royal Academy. Were it possible for the Dean and Chapter of Westminster to benefit by this hint, and make a new arrangement of the monuments in the Abbey under similar directions, this venerable mausoleum would become a school, where the art of sculpture might be studied to advantage, and greatly improve its general appearance.

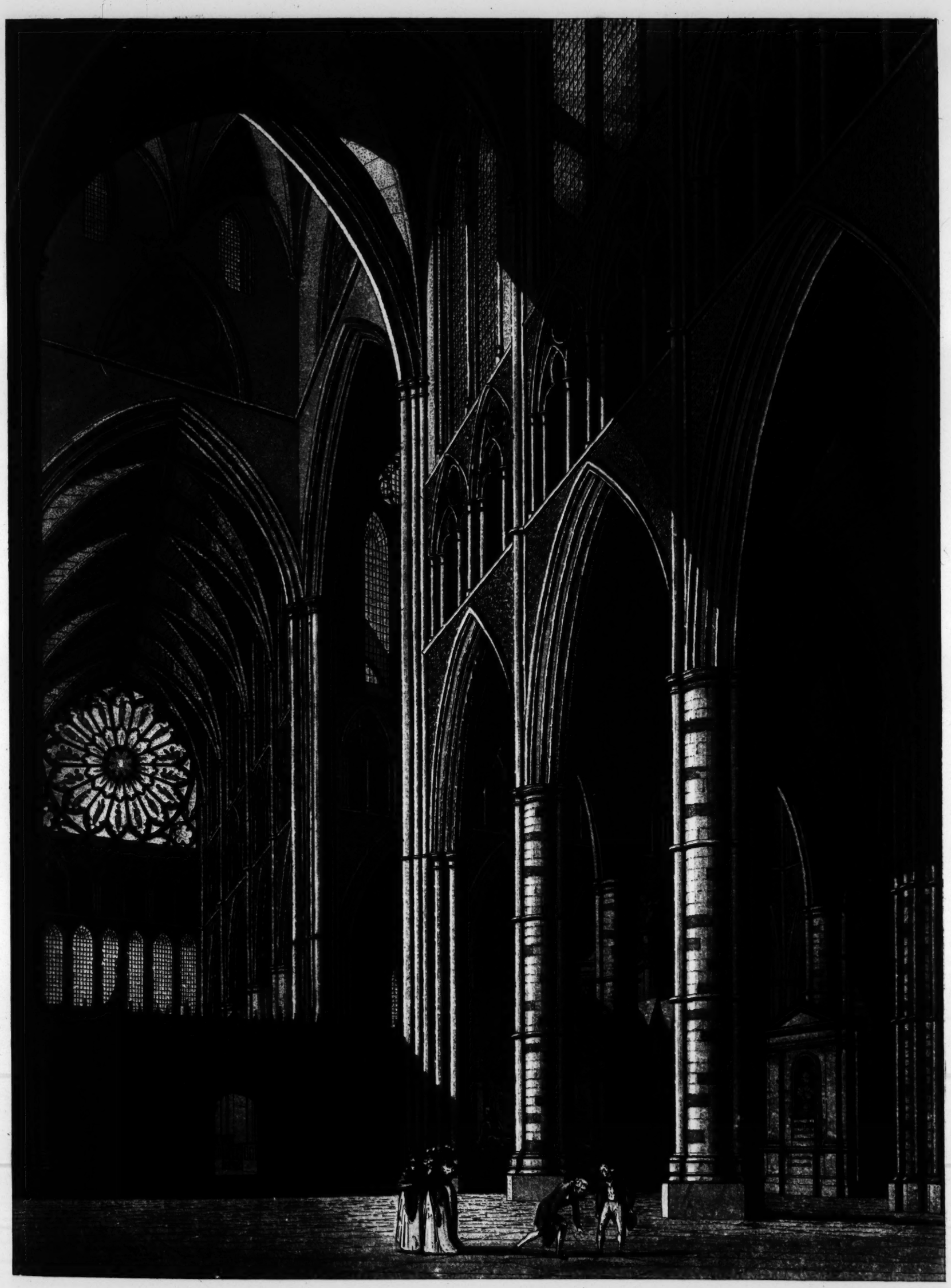
But, what peculiarly excites disgust, and is a greater deformity than any other in the church, is that unconnected attempt at magnificence, the marble altar; which formerly belonged to the chapel at Whitehall, and after the fire there, was thrown into a lumber room at Hampton Court, where it was discovered by Sir

Christopher Wren; who persuaded the Dean and Chapter to beg it of Queen Anne. There cannot be any thing more absurd than the decorating a gothic building with grecian architecture. Manners so essentially different, can never harmonize together. For this conspicuous situation, the Architect should have exerted himself more particularly, to produce something in the stile of the surrounding objects; which, although rude and plain, would have given more pleasure to the judicious spectator, than this tasteless lump of deformity.

From hence we pass through a door in the middle of the choir into the south cross, chiefly occupied by the monuments of the most distinguished English Poets, thence denominated Poets Corner; and taking our station at the south west angle, close by the elegant monument of the Duke of Argyll, we are presented with a most delightful piece of scenery, which I have endeavoured to represent in Plate IX. From this place we see into the dome or lanthorn in the centre of the building, supported by the four angular pillars where the cross unites, and look full upon the painted circular window over the entrance of the north cross, which adds the splendor of colour to the perspective variety. Here again we are sensible of the incumbrance of the choir, which obstructs our prospect of the nave and ailes.

The stile of architecture in this part of the church, is different from that already shewn in the western cross; the columns are more simple, having only four small pillars round the large one in the centre, those in the other nave have eight. The vaulting of the roof has fewer ribs springing from the capitals of the tallest pillars, and the bases are much plainer; the walls between the arches are also enriched with a sort of mosaic work.

In the south-west corner of this cross, is the small doorway before mentioned opening to Old Palace Yard; from whence passing by Dryden's monument which just comes within the view on the right, we arrive at the monument of Sebert, the original founder of the church, which deserves the attention of the antiquary, from the



TRANSEPT OF WESTMINSTER ABBEY

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fabulous tales related of the person whose bones it is said to cover. A part of this monument is seen beyond the first column within the gateway of the Sachristary. The story of Sebert is as follows:

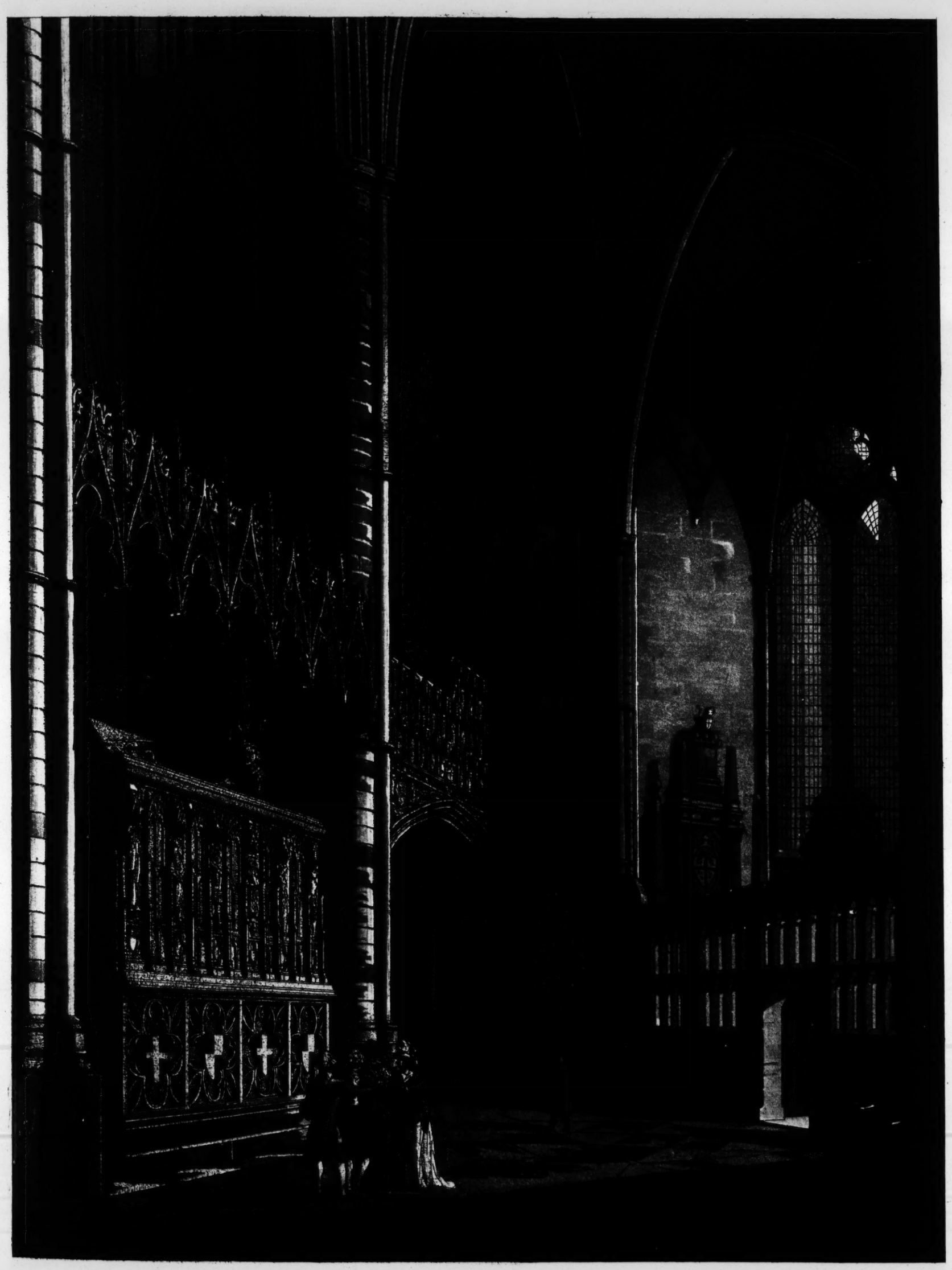
Ethelbert, King of Kent, was converted to Christianity by Augustine, the missionary from Pope Gregory; who in the year six hundred and four ordained Mellitus a Bishop, and sent him to preach the gospel to the East Saxons. This kingdom, of which London was the capital, was held by Sebert, the nephew of Ethelbert, as a fief of the kingdom of Kent. By the Preaching of Mellitus, Sebert also became a convert to the christian faith, which gave much satisfaction to Ethelbert, who had already built a church in London on the site of the temple of Diana, and dedicated it to St. Paul. This was the first Saxon Christian Church erected in London. Sebert, in imitation of his uncle, founded another church in honor of St. Peter on the ruins of the temple of Apollo, which had been thrown down by an earthquake; this temple was situated on a spot of ground insulated by a ditch, and being, from neglect, overgrown with thorns, was denominated Thorney Isle. It was the office of Mellitus to consecrate this church. On the night before the consecration was to have taken place, St. Peter himself, descended on the Surry-side of the river Thames in a storm of wind and rain, and prevailed on Edric a fisherman, to ferry him over to Thorney. The fisherman was astonished to behold the church splendidly illuminated, and to hear the hymns and music of an host of angels, sent down from Heaven. On his return, the Apostle discovered himself to Edric, and directed him to inform Mellitus of what he had seen, and to command him not to attempt the ceremony of consecration which he had intended. The Saint then directed the fisherman to cast his nets into the river, and rewarded his labour with a miraculous draught of salmon; of which, an abundance was promised to Edric and his successors, on condition that every tenth fish should be presented to the church of Westminiter. This custom was observed till the year one thousand three hundred and eighty two. These circumstances having been reported to the Bishop, he hastened to the church, and finding the Holy Chrism, and precious droppings of the tapers, he declined any farther con-

secration. To distinguish this fabrick from the church of St. Paul, he changed the name of the place from Thorney to Westminster.

Sebert died the last day of July in the year six hundred and sixteen, after a reign of fifteen years; and was with his Queen Ethelgoda, who died the preceeding September, buried near the high altar of the church he had founded. From this place, their remains were afterwards removed into the church as rebuilt by Edward the Confessor in one thousand and sixty-six. On the third building of this church by Henry the Third in one thousand two hundred and forty-five, the bodies of Sebert and Ethelgoda were moved into the vaulted room on the east side of the cloister, where the trial pieces of the Pix are now kept; from whence they were again taken up by the Monks in one thousand three hundred and eight, and deposited with great ceremony within the tomb abovementioned. At the time of this removal, Walsingham tells us, the right arm of Sebert was found as perfect as if he were but newly dead, though it was nearly seven hundred years after the first interment.

In the upper part of this monument are some paintings, supposed to be the performance of Cavalini, the architect of the shrine of Edward the Confessor; they originally consisted of eight figures, in as many compartments; four on the south, and four on the north sides; those on the south, all but one supposed to be Edward the Confessor, are totally effaced; those on the north have been engraved and published by Sir Joseph Ayloffe; but they are hid from public view by the wainscoting of the choir.

At this place the view towards the east end of this building is so particularly interesting, from the combination and contrast of the various productions of gothic invention, aided by a strong effect of light and shadow, that it cannot fail of powerfully impressing the mind of the picturesque observer. This view is the subject of Plate X. The most striking object in this scene, is the first monument on the left, to the memory of our illustrious Edward III. The effigy of this Monarch is laid upon a sarcophagus, under a gothic canopy of beau-



PART of the SACHRISTARY leading to the CHAPEL OF HENRY VII.

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beautiful workmanship. Over this monument, part of the front of Henry the Fifth's Chapel is seen, forming the east end of Edward the Confessor's Chapel.

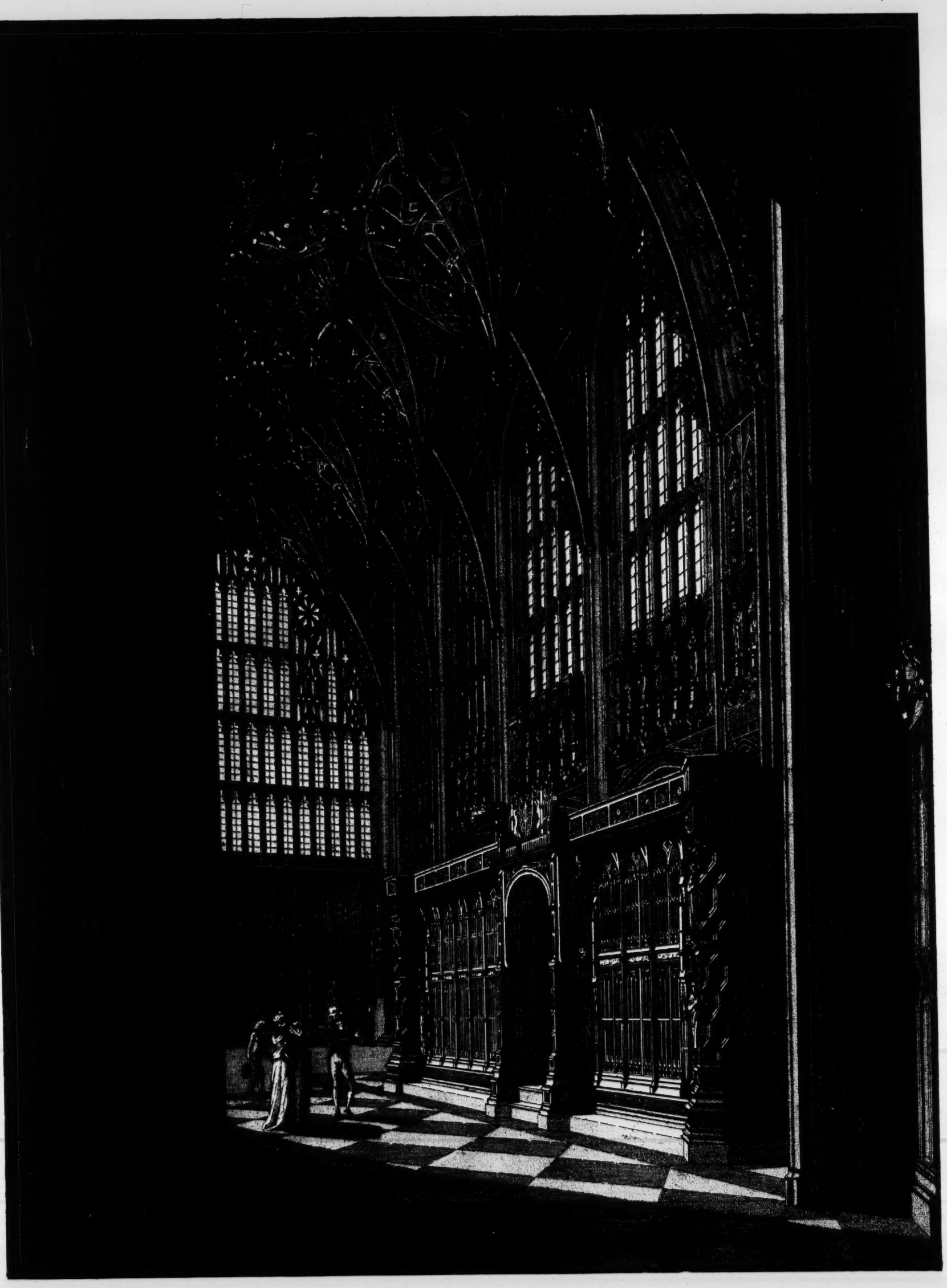
From this point, through the gloom of a noble arch richly decorated with sculpture, a part of the Chapel of Henry the Seventh is distinguished; and by the splendor of its appearance, irresistibly attracts the spectator to view a building, that has been so long withheld from his curiosity. The small adjoining chapels possess so little to interest the picturesque observer, that he passes by them almost without notice; and eagerly ascends the steps, which lead to this captivating object.

The light which bursts from the east end on our entrance into the chapel, for some moments prevents the spectator, from contemplating the beauties of this admirable fabrick. The ceiling chiefly engages his attention; a work, that for elegance of form, and profusion of decoration, is unrivalled among the remains of gothic architecture. The pendant parts are equally uncommon and beautiful. We have few examples of them in ancient buildings, and nothing of similar effect in the architecture of modern times. As the eye descends to the windows and piers, and to the walls and arches, which connect the ailes with the nave or central area of the chapel, it is delighted to find every part like the ceiling, enriched in the highest degree; and yet with such exquisite judgement, that the principal lines resulting from the plan, are never obscured or injured; a beauty essential to good architecture of every stile and kind.

But the effect of this structure as a whole, is greatly injured by the stalls, and gaudy banners of the Knights of the Bath; which by obstructing the prospect of the ailes, and narrowing the area of the building, destroy the harmony of decoration, and beauty of proportion, which the architect has so well understood, and been so careful to preserve in every part of his work. If it were possible to procure the removal of these incumbrances, and the barbarous monuments of the time of Elizabeth, and James the First; the perspective of this structure would, in variety of outline, the effect of

light and shadow, and every other requisite of a perfect building, yield to none of the same dimensions, in any age or country. Instead of such improvements, the man of taste, who venerates the excellencies of past ages, is mortified at every step, in observing the mutilation occasioned by wanton mischief, or the love of petty plunder. Many pieces of beautiful decoration have been torn away, both from the chapel, and the monument of the founder; and the rain streaming in from broken windows, is hastening that ruin, in which sooner or later all human works, however excellent, must inevitably be involved.

Before I quit this subject, let me be permitted to remark, that it is impossible for the most ardent admirer of Grecian or Roman architecture to view this building, without being compelled to acknowledge that such a work, could not be produced by that ignorance and barbarism, we usually understand by the appellation Gothic. The scientific skill, the contrivance, the taste, the invention here exhibited, and a thousand minute excellencies in the workmanship, which escape the notice of common observers, demonstrate the artist to have been a man of superior genius, and superior attainments; and the greatest architect of this or any other age, in viewing this structure, may receive a lesson of humility when they reflect, that neither the architect who designed, nor the mason who executed this wonderful fabric, can be indubitably ascertained. Our early architects, appear to have been content with the praise of their cotemporaries; or conscious of the merit of their works, trusted with too liberal confidence, their reputation to the justice of posterity. The architects of modern days, act with more prudence in this particular. Sensible of the fluctuations of fashion, and the ruinous malice of time, they not only preserve the designs they have executed; but even their first thoughts, and various readings, are transmitted by the graver to immortality. Who can blame them? Posterity, unfaithful to its trust, might treat them as unjustly, as their predecessors have been treated; and future writers, desirous of extending their well-earned fame, might possibly feel emotions of regret, similar to those I now experience, in finding myself unable to perpetuate the name of the architect, who constructed the mausoleum of Henry the Seventh.



HENRY VII. CHAPEL.

Publish'd January 1st 1791.

I have before mentioned Sir Reginald Bray as the reputed architect, but my authority is far from being compleatly convincing.

There are few tombs in Europe, that can vie with the monument of this penurious monarch. The design is excellent, and the workmanship is worthy of the liberality of Henry the Eighth, at whose expence it was erected. There is scarcely a part that does not merit our praise, from the principal figure, to the minutest decoration. The statues of the king and queen are noble, the bass reliefs on the sides of the tomb, and the small figures which decorate the elegant enclosure, are superior to any thing known at that time in England. The stile of this tomb, however we must acknowledge, to be a mixture of Gothic and Grecian elegance, and consequently, cannot be denominated a work of classic excellence in either. The whole is of brass, the work of Pietro Torregiano, a Florentine, cotemporary and competitor with Michael Angelo; whom, in a quarrel which happened in the palace of the Cardinal de Medicis, he struck so violently, that his nose was flattened by the blow. For this offence he fled, and soon after came into England; where he was engaged by Henry the Eighth, to execute this monument of his father, and a variety of other works.

The view of the chapel exhibited in Plate XI. is taken from one of the recesses at the east end. From this station, the inclosure of the tomb entirely hides the stalls of the Knights of the Bath; and the banners are omitted, becauſe they interrupt the effect of the architecture, without adding beauty or variety to compensate for the loss. In some future number, I may possibly exhibit a view from the entrance, as it would appear, if the stalls and the croud of cumberous monuments were removed. Happy should I esteem myself, if such a representation, could make the governors of the church, sensible of the increase of beauty, which would be the consequence of such an alteration. I have scarcely a doubt, that the amount of money received, whenever it was thrown open to public inspection, would equal the expence of clearing away the incumbrances; since taste has now united itself with antiquarian veneration, in the partiality univerſally shewn for gothic architecture.

It is surprising, that artists who had an opportunity of studying the works of Pietro Torregiano, and others employed in Henry the Seventh's chapel and tomb, should ever have wandered so far from those excellent models, as to erect such masses of absurdity, as every where offend us in the monuments of the time of James the First. Of this truly gothic stile are the monuments of Queen Elizabeth and Mary Queen of Scots; which disfigure the elegant fabrick which has been the subject of our praise. The design of both is nearly the same, and equally destitute of elegance and beauty. The figures of the two queens are respectively placed under a kind of triumphal arch, supported by Corinthian columns; arrayed in painted robes, as if they had retired from the fatigues of a drawing room, and laid themselves down to repose; careful not to disorder a dress, in which they were again, soon to attract the admiration of courtly circles.

Returning into the sachristary, we ascend by a few steps, into the chapel of Edward the Confessor; in the centre of which, stands the shrine of that sainted monarch; but its present appearance, little corresponds with the tales of its former splendor. It consists of three stories of arcades; the two upper are an imitation of grecian architecture, and the lower one a mixture of gothic and grecian. The whole monument, was formerly, ingeniously inlaid with a variety of precious stones, in mosaic work, by Pietro Cavalini; the inventor of this species of decoration. He was brought into England from Rome, where a variety of similar works, had gained him great reputation, by Abbot Ware, in the year one thousand two hundred and sixty; who also brought with him, most of the materials employed in decorating this shrine; of which, the greatest part has been pilfered by idle visitors.

Around this chapel, are placed the monuments of several of our kings and queens; and among them, that of Henry the Third; who rebuilt the Abbey, and erected this shrine. His sarcophagus, is decorated in the same stile of mosaic work; and the effigy of the monarch in brass, the first known to have been cast in this country, lies upon it.

But the one most conspicuous, is that erected at the east end by Henry the Seventh, to the memory of Henry the Fifth. It is parted from the Confessor's Chapel by an iron screen, on each side of which is a gothic turret, decorated with figures as large as the life, inclosing a winding staircase; the columellæ of which spread at the top, into roofs of uncommon elegance; these lead into a chauntry, were masses were performed for the soul of this great prince. One end of this chauntry rests against the east end of the Abbey, decorated with a number of statues in niches, amongst which is the tutelar patron of France, St. Dennis, composedly carrying his head in his hand. Part of these are seen, with one of the turrets, in plate X.

The cloisters, which adjoin the south side of the Abbey, are decaying very fast. In the east walk is a gothic doorway, decorated with mouldings and tracery, much more rich than beautiful, which leads to the Chapter-house, an octangular building, erected in the year one thousand, two hundred, and fifty; where, by consent of the Abbot of Westminster, in one thousand, three hundred, and seventy-seven, the Commons of Great Britain first held their Parliaments. In this building the original Doomsday book is deposited, which is in the most perfect preservation, though upwards of seven hundred years old. The south walk leads into Dean's-yard, and to the Jerusalem Chamber; famous for being the place where Henry the Fourth breathed his last. It had been prophesied that he should die in Jerusalem, and having fainted, as he was paying his devotions at the shrine of Edward the Confessor, his attendants removed him into this Chamber; where, on being informed of its name, he exclaimed, "this then is the Jerusalem in which it is ordained I shall die."

In this chamber is placed a remarkable whole length portrait of Richard the Second, painted on board upwards of four hundred years ago, which is no contemptible specimen of drawing and colouring. It has been retouched by different painters, of whom Vandyke was the laft. There is also a north weft view of Westminster Abbey, nearly the same as plate VII. painted by Canaletti. The fore-ground is embellished with a procession of the Knights of the Bath at an installation.

This great monastery, the second mitred abbey in the kingdom, the revenue of which amounted to three thousand, nine hundred, and seventy-seven pounds, was, at the general suppression of religious houses in one thousand, five hundred, and thirty-nine, surrendered by Abbot Benson to Henry the Eighth; who converted it into a deanery, with twelve prebendaries, and made Benson the first dean of the new foundation; in two years after he erected it into a bishopric, under the episcopal government of Thomas Thirlby. By this event Westminster became a city; and though in ten years after, the bishopric was dissolved, by Edward the Sixth, it still retains that titularly honor.

At this time the Protector Somerset, in the plenitude of his power, formed the design of levelling Westminster Abbey with the ground, for the purpose of employing the materials, in erecting a palace in the Strand, since called Somerset-house; and could only be prevented from carrying into execution this sacriligious intent, by a bribe of fourteen manors. During the reign of Mary, it was restored to its ancient conventual state; but Queen Elizabeth again ejected the monks in one thousand, five hundred, and sixty, and instituted the present college, or school, on a foundation similar to those of Eaton and Winchester; consisting of forty scholars, (thence denominated the Queen's,) under the government of a dean, twelve prebends, and two masters.

Having examined the striking features of this venerable edifice, we shall leave its sacred walls by the door of the north cross, which opens into St. Margaret's Church-yard; from whence, at the corner near King Street, the abbey exhibits externally the most picturesque appearance, plate XII. This front has infinitely the advantage over the western one, and corresponds more with the stile of architecture within the fabrick. The large circular window has a light and elegant effect. The portico, by way of eminence, was formerly distinguished by the appellation of Solomon's, or the Golden gate.

St. Margaret's Church, was originally built by Edward the Confessor, to free the monks from the inconvenience of the parishoners, who then attended divine service in the abbey. It was rebuilt in the

NORTH FRONT OF WESTMINSTER ABBEY

Publishd Jan. 30. 1793.

G. R. III.
BRITISH MUSEUM

reign of Edward the First; and again in that of Edward the Fourth. In the year one thousand, seven hundred, and thirty five, it was completely repaired at the expence of Parliament, as being in some measure a national church, for the use of the House of Commons. The great window over the altar is in great estimation; the subject is the Crucifixion. It was made by order of the magistrates of Dort, and by them intended as a present to Henry the Seventh; but he dying before it was completed, it was put up in the private chapel of the Abbot of Waltham, at Copt Hall; and after the dissolution, removed to Newhall in Essex, where it became the property of General Monk, who preserved it from demolition. In one thousand, seven hundred, and fifty eight, it was purchased from the then owner, by the inhabitants of St. Margaret's parish for four hundred guineas.

Near this spot was the Sanctuary, the place of refuge in former times: Elizabeth, Queen to Edward the Fourth, was twice driven here for shelter; first, when Henry the Sixth seemed likely to recover his throne, when she was delivered of Edward the Fifth at the abbot's house; the second time, when she fled with her younger son Richard, to preserve him from his cruel uncle, who had already got possession of his brother Edward.

Farther onward is a short narrow street, which leads again into New Palace yard; where it presents a view worthy of attention; from whence, turning on the left hand, you enter Parliament Street, so called from its vicinity to the two Houses of Lords and Commons. It is tolerably spacious, and well built. In proceeding along this street, the eye is greatly delighted, with the diftant prospect of Whitehall; which opens to view in the grandest manner imaginable. Perhaps, taken altogether, there is no part of the metropolis, which exhibits a more striking appearance, than this place does at the entrance, from its great breadth, and the grandeur of the public and private buildings on either side. The farther you advance, the more you are captivated; more interesting objects arise, and the termination of the scene, by the view of Charing Cross, and the steeple of St. Martin's Church, is remarkably picturesque.

Among this assemblage of striking objects, the Banquetting House is most conspicuous; and will undoubtedly first attract the particular attention of the connoisseur, from the peculiar elegance of the design and purity of the composition. It was erected from the designs of Inigo Jones, in one thousand, six hundred, and nineteen, by order of James the First; and was completed in two years, at the expence of seventeen thousand pounds. But this was only a small part of the vaſt plan intended by that monarch, for a magnificent palace; the one then in use on this spot, being in a very ruinous state; and from this ſpecimen, which of itself is universally esteemed a chef d'œvre in architecture, we must ever regret so noble an idea, was prevented from being carried into execution, by the unhappy times which ſucceeded.

A more eligible situation for the purpose could not be found in this metropolis; between the two cities, with a beautiful park on one side, and a noble river on the other; from the enbankment of which, the eye would have been gratified, with one of the most striking and picturesque views of the kind in Europe. An adequate idea of the beauty of this scene may be formed, from the terrace of Lord Fife's garden, adjoining the water-gate; which occupies part of the space, which doubtless would have been appropriated to the palace.

The Banquetting House is erected on the scite of the banquetting rooms, built by Queen Elizabeth; and was intended for a state audience chamber. It is now converted into a chapel, but is more generally known by the former appellation. The architecture of the internal part corresponds with the exterior; and the ceiling, which is the performance of Rubens, is highly celebrated. It was painted by that artist, when he was ambassador from Spain to Charles the Firſt, and is reckoned among the best of his works. The subject is the apotheosis of James the First. Rubens received three thouſand pounds for his labor. The whole a few years back was repaired by the late much esteemed artist, Mr. Cipriani; who is said to have had two thousand pounds for his trouble. From the manner in which this ſubject is treated, it certainly is by no means apposite to the purpose, to which this place is now appropriated; as the allegorical deities there

represented, have no affinity with the Christian religion; and from the extraordinary excellence of the painting, would rather tend to divert the mind from devotion, than awaken the sentiments of religion.

Around this building was the Royal Palace, originally built by Hubert de Burgh, Earl of Kent; the great, the persecuted Justiciary of England, in the Reign of Henry the Third; who, in the year one thousand two hundred and forty-two, bequeathed it to the Convent of Black-Friars, in Chancery-Lane, Holborn. Five years after, that Community disposed of it to Walter de Grey, Archbishop of York; who left it to his successors in the see of York, for their city residence; which it continued to be for several centuries, and thence was denominated York Place. In it, Wolsey took his last farewell of greatness; and in one thousand five hundred and twenty-nine, this Palace, together with his accumulated riches, was seized by his rapacious master Henry the Eighth, who gave it the name of Whitehall. About this time, the old Palace at Westminster having suffered greatly by fire, Henry made Whitehall the royal abode; and it continued to be the residence of our monarchs, until it was almost wholly destroyed by the same element, in one thousand six hundred and ninety-seven. The present subject of our admiration fortunately escaped the conflagration.

A complete plan of the whole of this vast Palace, was taken by John Fisher, in one thousand six hundred and eighty; and was engraved by Vertue, in one thousand seven hundred and forty-seven. By this plan it appears, that the Palace extended along the river from Parliament-street, to the north-side of Scotland-yard; and on the side next the Park, from King-street to Spring-gardens. Besides the different apartments and offices of the Royal Family, all the great officers of state, and all the train of courtiers, had their residence within the walls. In addition to the antient buildings, Henry erected a magnificent Gallery, for the accommodation of the Royal Family and Nobility, when spectators of the Tournaments, exhibited in the Tilt-yard. He alſo built a Cockpit, and formed a Tennis Court, and Bowling Green.

On the site of the antient Palace of Whitehall, several very noble public and private edifices have been erected; which however grand and striking many of them may be, fall infinitely below the magnificent plan for rebuilding of it, designed by the Father of Roman Architecture in England.

PLATE XIII. Exhibits the spacious street now denominated Whitehall, as it appears at the entrance of Parliament-street. The Banqueting-house is on the right of the view; to which the houses on each side are well contrasted; and though, of magnitude sufficient to entitle them to consideration as principal objects, in any other place; yet here, they take the appearance of wings, to this stately monument of the genius of Inigo Jones. Without these accompaniments, it is doubtful whether the grandeur of this building would have been equally striking; such is the effect of that harmonious proportion, which constitutes the excellence of this great Architect's style. The house on the south-side of the Banqueting-house, is the residence of Sir Peter Burrell; and that on the north side, is inhabited by the Marquis of Stafford; beyond it rises the steeple of St. Martin's Church.

On the left of the view, is seen a part of the antient Palace of Whitehall; it has long been the property of the Duke of Dorset's Family, who had leased it to the Crown, and it constituted a part of the Treasury Buildings; but the present Duke, has lately repaired and fitted it up for his residence. Adjoining to this building is the portico in the front of Lord Melbourne's house, and the dome of the vestibule leading to it. This house was lately occupied by his Royal Highness the Duke of York; who from the designs, and under the direction of Mr. Holland, added the portico and vestibule to the original building. The view on this side, is terminated by a part of the buildings appropriated to the use of the Horse Guards, by which appellation it is distinguished.

Opposite to Lord Melbourne's House, there formerly stood across the street an elegant gothic gate, built by Henry the Eighth, after a design of Hans Holbein, to unite the buildings next the river, with those he had erected in the park. This beautiful structure, for such

MELBOURNE HOUSE, WHITE-HALL.

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WHITE HALL

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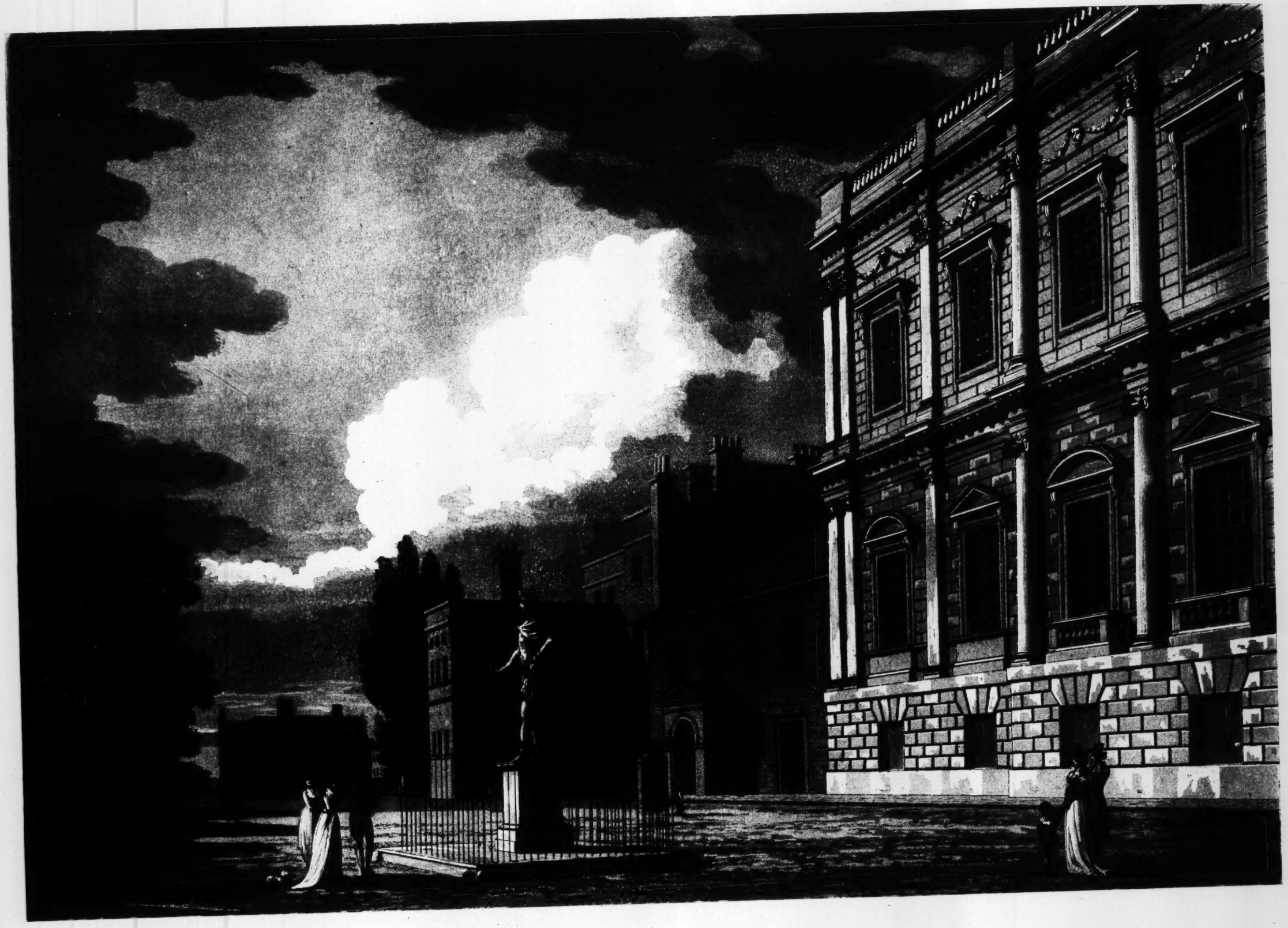

PRIVY GARDEN

THE HORSE GUARDS .

THE HORSE GUARDS

THE PARADE .

it appears in all the representations of it, was taken down a few years since to open the street; when the stones were marked and numbered by order of William Duke of Cumberland, uncle to the present King, for the purpose of rebuilding the gateway, at the top of the long walk at Windsor. It is to be regretted, that the intention of his Royal Highness, was never carried into execution.

Plate XIV. Is a view of Privy-garden, as it was originally named; to which we enter by a gateway, on the south-side of the house belonging to Sir Peter Burrell. In this view the east front of the Banqueting-house, which is exactly the same in stile and design as the front towards the Horse Guards, is seen to great advantage. In the centre of the view is a noble statue in brass of James the Second, by the masterly hand of Grindling Gibbons, erected the year before James abdicated the throne. The out-line is bold and free, the execution finished and perfect, and the expression of the face inimitable. It explains the very soul of that unfortunate monarch.

Returning from thence to the street, through the adjoining Court of Scotland-yard, so called from a Palace which formerly stood there for the reception of the Kings of Scotland, when they came to do homage for the County of Cumberland, and other fiefs held by them of the Crown of England; we are presented with another most striking view of the street and buildings of Whitehall, the subject of Plate XV. in which the Banqueting-house again constitutes the most magnificent feature. By a passage broken through the wall at the north end, but now hid by the small projecting building, seen at the left hand of the view, to which it serves for a doorway, was Charles the First conducted to the scaffold.

From nearly this station, the Horse Guards exhibits a very picturesque appearance; and from the view shewn in Plate XVI, a perfect idea of the whole of this front may be formed; which evidently wants elevation, though for regularity, and unity of design, it is entitled to considerable praise. In the centre arch, the principal entrance to St. James's Park, the fault above-mentioned is glaringly conspicuous. The front towards the Park, shewn in Plate XVII, is more

simple in the general arrangement, and more chaste in the component parts. The Venetian Window, and those on each side in the Wings, are beautiful specimens of architecture. No building in the Metropolis can boast of a situation so advantageous as this; and notwithstanding its defects, every critic must acknowledge, that London has few edifices so complete as a whole.

This structure was erected in the Reign of George the Second, by Vardy, from the designs of Kent; and cost the nation upwards of thirty thousand pounds. A Troop of the King's Body Guard are constantly stationed here, and attend his Majesty on all occasions of State.

A part of the front of Lord Melbourne's House, just shews itself in the view beyond the further wing.

The principal front of the Treasury, which stands in the back ground, greatly contributes to the grandeur of this scene; and by its clumsy proportions, in some measure reconciles us to the defects of the Horse Guards.

The view of the Park from the centre arch before mentioned, is delightfully impressive; but while we are contemplating its beauties, we regret that the perspective of the Canal, is so much injured by the oblique position of the Queen's Palace. The area before this front of the Horse Guards, is called the Parade; from its being the place where the Guards are reviewed every morning, previous to their going upon duty at the Royal Palaces.

This Park was first enclosed by Henry the Eighth, on his building the Palace at St. James's; for the conveniency of communication betwixt it and Whitehall. It was afterwards much enlarged and improved by Charles the Second, who was particularly fond of it; he laid out the grand walk on the north-side called the Mall; a noble vista half a mile in length, which he planted on each side with trees; he also formed the Canal, and the Bird-cage Walk on the south-side, so called from the cages which at that time were hung on the trees; here was also an aviary, and an island for the security of the ducks, which he erected

THE ADMIRALTY

into a government, and annexed a salary to the office in favour of M. St. Evremond, who was the first and last governor of it. The island is now lost in the late improvements.

Cibber says, Charles was often seen here amidst crowds of spectators, feeding the ducks and playing with his dogs, and passing his leisure time in affability, even to the meanest of his subjects; which made him to be adored by the people. He first allowed the public the liberty of walking in this Park; which has been continued ever since, to the great convenience of the inhabitants of the metropolis; to whom it affords a delightful promenade, and furnishes a variety of beautiful views, some of which will be pointed out, when I come to treat of the particular buildings in it.

Returning to Whitehall, on pursuing our route a little beyond the Horse Guards, we come to the Admiralty-office, Plate XVIII. which was erected in the late reign by Ripley. It is a very clumsy proportioned structure. The Ionic portico in the interior court, which no doubt was intended as an ornament, rather disgusts than pleases, by the immoderate height of the columns and pediment; but fortunately, these defects are now considerably veiled from the eye of the passenger, by the elegant Doric screen erected in front next the street, from the design of the late Robert Adam, Esq. which is a beautiful example of the taste of that great architect.

THE ADMIRALTY

In this edifice the maritime business of the nation is chiefly transacted; and many of the Lords Commissioners of the Admiralty have here their residences.

Opposite to this building stands the Pay-office for the invalid out-pensioners of Chelsea Hospital; which was also erected by Mr. Adam.

These buildings nearly bound the northern extent of the old

Palace on each side; and from hence, the whole exhibits a very striking view, looking back to the different objects of which we have been already treating. Indeed, no part of the metropolis is adorned with so many noble structures; and every stranger who enters the capital by this route, must be impressed with great ideas of its wealth and grandeur.

A little beyond this we come to Charing-cross; where formerly stood one of the celebrated memorials of the affection of Edward the First, for his beloved Queen Eleanora; who, to testify his regard, and perpetuate the memory of this excellent princess, had crosses erected in honour of her, at all the places where her body rested, on the journey from Hardeby in Lincolnshire, to Westminster Abbey. This was the last place, then only a small village between London and Westminster.

Originally there were thirteen crosses, of which those at Northampton, Geddington, and Waltham, are all that remain: the last, although much mutilated, is a beautiful specimen of Gothic architecture. The one erected here, seems not to have been so rich in its decorations; it was destroyed by the fury of the religious reformers, during the civil wars in the reign of Charles the First.

The architect of these crosses is unknown; though some writers, and in particular that elegant antiquary Lord Orford, have ascribed them to Pietro Cavalini, the reputed architect of Edward the Confessor's shrine; but, from the dissimilarity of style between these beautiful works and that monument, which has so little to recommend it either in form or design, I cannot but entertain doubts of their being the production of the same person. There is also great reason for doubting whether Cavalini erected the Confessor's shrine; for it is mentioned in Pilkington's Dictionary of Painters, and farther corroborated by the epitaph of Cavalini, in the church of St. Paul without the walls of Rome, that he was not born till the year 1279, which is ten years after

CHARING CROSS

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G.R. III.
BRITISH MUSEUM

the shrine was completed; and it may also be concluded, the story with respect to the crosses is equally void of foundation; as at the time of Eleanora's death, in 1291, he must have been too young to have undertaken so great a work.

This ancient Cross, was afterwards replaced by an animated equestrian Statue of Charles I. cast in brass by Le Seur in 1633, for the Earl of Arundel. It was not erected till the year 1678, when it was placed on the present pedestal, the performance of Grindling Gibbons. Oliver Cromwell, it is said, ordered this statue to be sold, and broken to pieces; but John Rivers, the brazier who purchased it, having more taste, or more loyalty, produced to the inspectors some broken pieces of brass as a testimony of his obedience, and buried the statue unmutilated: at the restoration it was replaced in its former situation. M. De Archenholz informs us, that the brazier cast a vast number of brass handles for knives and forks, which, he said, were made of the broken statue: these were purchased with great avidity by both parties; by the loyalists, from affection for their king; by the rebels, as a mark of triumph over their sovereign.

This statue is remarkably well placed, the pedestal elevates it to great advantage, and the horse is full of fire and spirit; but there is not equal character and expression in the figure of the king.

It is impossible for the mind to conceive a nobler scene than might have been formed from this spot, which stands as a centre between the two cities; and it is a matter of infinite regret that the whole avenue along the Strand, the great thoroughfare of communication, had not been made considerably wider; and, if it could have been so contrived, that the cathedrals of St. Paul's and Westminster Abbey, might have been seen as the termination of each vista, I am of opinion, the effect could not have been exceeded by any thing of the kind in Europe.

Plate XIX. is a view of this place from a little above New-street; from whence Northumberland-house constitutes the principal feature; beyond which the Strand is gradually lost in aerial perspective.

Pursuing our route from hence to the left, Cockspur-street, the principal communication to the court end of the town, opens finely, and is the subject of Plate XX. wherein a number of different objects, from the variety of their forms, and perspective inclinations, present themselves in a picturesque manner; although the view is not distinguished by many important features. The new Engine-house for the Phœnix Fire-office, on the right of the view, from the design of Mr. Leverton, is bold and striking; and the front of the new Opera-house, seen in the distance, gives great interest to the scene. As the last-mentioned building is not yet completed, I shall forbear to make any remarks upon it for the present; but from the small specimen of the front already erected, there is little reason to doubt, but it will hereafter afford an excellent subject for representation.

On crossing the street from hence, we enter the court yard of the royal Stables, called the Mews. This appellation it retains from the original use of the buildings on the site, being the place where the king's hawks and falcons were kept, so early as the year 1377, in the time of Richard the Second; and was denominated Mew, from a term used amongst falconers, signifying to moult, or cast feathers. The office of King's Falconer was once of great importance, as appears from its being conferred by Richard II. in the first year of his reign, on the accomplished Sir Simon Burley, knight of the garter, and constable of the castles of Windsor, Wigmore, and Guildford. Charles II. granted this office to his son by Nell Gwynne, Charles Duke of St. Albans, and the heirs male of his body.

In 1534 the royal Stables, then situated at Lomesbury, since

COCKSPUR STREET.

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THE MEWS

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INSIDE of the MEWS

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called Bloomsbury, being destroyed by fire, Henry the Eighth caused the hawks to be removed from hence, and stables to be built on the ground occupied by the ancient mews. This building going to decay, the present edifice was erected in 1732, from the designs of the Earl of Burlington, the Mæcenas of architecture in England, and at that time master of the horse to George the Second.

The style of this structure is well adapted to the purpose; the rusticated Doric arch in the centre, and the subordinate ones under the cupolas, are well designed, and have a bold effect. If the other sides of the court were made to correspond, agreeable to the original intention, and a suitable entrance to the whole opened from Charing-cross, these stables would constitute one of the great ornaments of the metropolis.

In the view shewn in Plate XXI. the design is fully explained; and the picturesque appearance of part of the Portico of St. Martin's Church, and its beautiful Steeple, which is seen from this court to greater advantage than from any other situation, is a wonderful embellishment to the scene.

A better idea of the interior of these Stables will perhaps be obtained from the representation in Plate XXII. than from any words I can employ on the subject. It justly corresponds with the ideas we may have formed of it from the external front; and had the truly noble designer, left in this country no other examples of his taste and judgment, it alone, would have transmitted his name to posterity, as an able architect.

From hence passing through Duke's-court, we come suddenly upon the Church of St. Martin; a magnificent fabric, which reflects equal honour upon the liberality of the nation, and the taste of the age in which it was erected. This church, like most of the public buildings in London, is unfortunately so closely sur-

rounded by houses, that the spectator cannot remove himself to a distance, proper for contemplating the whole; yet, under all the disadvantages of situation, it appears in the eye of taste, with a lustre, that surpasses every other structure in the metropolis. Even the cathedral of St. Paul, must yield for chaste and simple majesty, to this comparatively diminutive fabric. We have in the exterior of the church, an excellent example of Roman architecture, in its highest state of improvement; without the tawdry and meretricious ornaments, with which the Romans, frequently disfigured their sacred edifices. It is also the most successful attempt, to unite the light and picturesque beauty of the modern steeple, to the sober grandeur and square solidity of the Grecian temple. The insulated columns, in the recesses at each extremity of the flanks of this church, are striking and noble; and once had the merit of novelty, though it is now by frequent imitation, become less remarkable.

The interior of this edifice (Plate XXIII.) is equally worthy of commendation. The rising of the various arches which compose the ceiling, from the columns of the nave, has a singularly light and pleasing effect; though the finishing of the entablature entire, over every individual column, has not escaped the censure of architectural critics. The ceiling of the nave is a semi-eliptical arch, which the architect adopted in preference to a semicircular one; though in his opinion, the latter is more beautiful; from a persuasion, that the eliptical form is most favourable to the voice. Be this as it may, the sacrifice to utility, is greatly injurious to the grace and grandeur of the perspective; as the spectator, feels that the ceiling is not sufficiently elevated, for the breadth and extent of the area. In this view, I have omitted the pulpit and the pews in the body of the church, as they interrupt the architecture, without aiding the effect. The gallery, which in all modern churches, destroys the simplicity and symmetry of the architecture both within and without, is here particularly offensive, by cutting upon the columns, and diminishing their importance.

St. MARTINS in the FIELDS

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NORTH FRONT OF S.t MARTINS CHURCH

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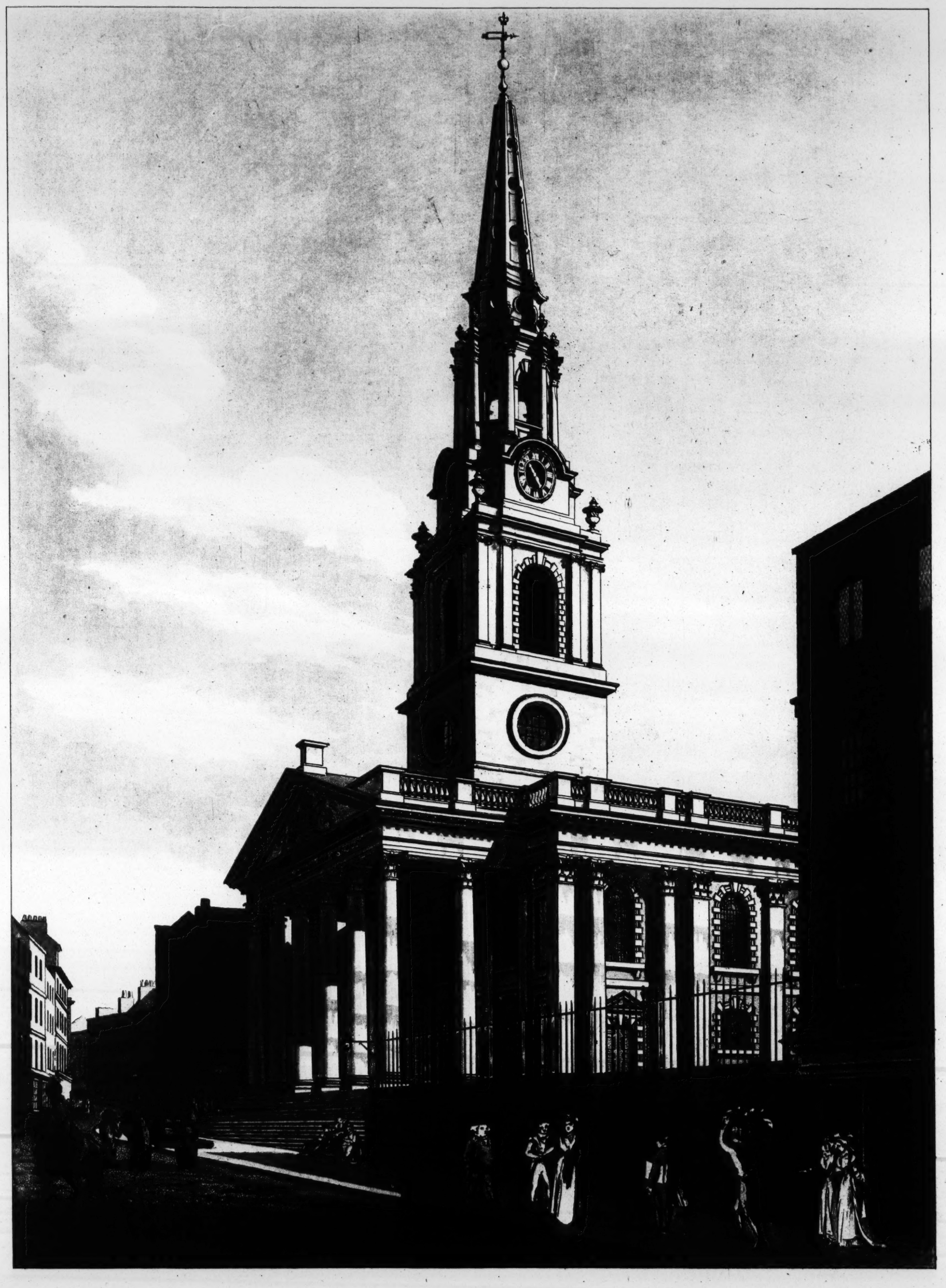

SOUTH WEST VIEW OF St MARTINS CHURCH

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Plate XXIV. is a view of the north side of this Church; in which one of the recesses, between the insulated columns in the flanks, is more distinctly represented. The view in Plate XXV. is taken as you ascend St. Martin's-lane from the Strand; where the inclination of the street, gives additional elevation and consequence to the building. From this station, the eye takes in the height of this stately edifice, from its base to the top of the spire; and beholds the portico, with part of the south front, and the whole of the steeple, to considerable advantage. We here regret that the steps in the front of the portico, could not be continued of the same level from end to end; but, as the slope of the ground would not admit of such regularity, we remark the defect, without blaming the architect.

This stately structure, was designed and erected by James Gibbs, after his return from Rome; and ought to have protected his professional character from a censure so severe, as that bestowed upon it, by the venerable critic of Strawberry-hill; if he had executed no other work of merit. The first stone was laid in 1721, and the fabric was completed in five years, at the expence of nearly thirty-seven thousand pounds; of which, the sum of thirty-three thousand four hundred and fifty pounds was granted by parliament, and fifteen hundred pounds given by his majesty George the First, the remainder, by a subscription in the parish.

There was very early on this spot, a religious edifice dedicated to St. Martin, which belonged to the abbot and convent of Westminster; and was, probably, only a chapel for the use of the monks of Westminster, when they visited their convent garden. The revenues with which it was endowed, fell with the monks who possessed it; and in the reign of Henry the Eighth, a small church was built at the king's expence, the parishioners being too poor to erect one. The church then stood in the fields, and from that circumstance, was denominated the Church of St. Martin in the Fields; an appellation which distinguishes the present fabric,

though now surrounded by many populous streets, and situated upwards of a mile, from any extremity of the metropolis.

From this point descending to the Strand, we come abruptly upon Northumberland-house, with a distant view of Charing-cross, the subject of Plate XXVI. Northumberland-house is in a very singular style of architecture, without beauty or elegance to recommend it; and yet, there is a magnificence in the whole, resulting from the height and extent of the building, and the lofty romantic towers at the terminations of the front, that strikes every spectator, with regard and veneration.

On the site of this building, stood the Hospital of St. Mary Rounceval; which, on the suppression of those establishments, was granted by Henry the Eighth to Sir Thomas Caverden. It was afterwards transferred to Henry Howard, Earl of Northampton; who, in the reign of James the First, built here a house, and called it after his name. He left it to his kinsman the Earl of Suffolk; and, by the marriage of Algernon Percy, Earl of Northumberland, with Elizabeth, daughter of Theophilus Earl of Suffolk, it passed into the house of the present noble family, about the year 1642, and has ever since been distinguished by their name. Bernard Jansen was the architect.

This noble mansion, originally consisted of three sides of a quadrangle, and the principal apartments, were in the upper story next the Strand; but the noise and hurry of so great a thoroughfare, being unpleasant to the Earl last mentioned, he caused the fourth side to be erected, under the direction of Inigo Jones; which commanding a view over a spacious garden, and the river, to the Surry hills, unites the advantages of a palace, situated in the midst of a large and populous city, with the retirement of a country seat. Since when, the father of the present Duke made considerable additions and improvements. He built two new wings to the garden front, above one hundred feet in length; faced the

NORTHUMBERLAND HOUSE

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sides of the quadrangular court with stone, and nearly rebuilt the whole of the front next the street about the year 1750. The central part, which in a tablet on the top bears the date when these improvements were made, only received some trifling alteration, and may be considered as a valuable remnant of the original pile, and of the magnificence of our forefathers; but its present appearance is rather whimsical, from the grotesque stile of decoration; and it certainly does not agree with the rest of the elevation, although the whole is not unpicturesque.

In this house the restoration of Charles the Second was first proposed, in a conference of the leading men in the nation, at which General Monk was present.

The street denominated the Strand commences at this place, and extends to Temple Bar, nearly a mile in length. It was formerly an open highway on the shore of the river, connecting the two cities of London and Westminster. In process of time the palaces of several of our nobility were built on each side of it, many of which had gardens extending to the river, with stairs, for the conveniency of going by water to the Palace at Westminster.

In 1353 this highway was in so bad a state, that Edward the Third laid a tax upon all goods carried from Temple Bar to the staple at Westminster for the repair of it; and commanded all owners of houses adjacent to the road, to repair as much as laid before them respectively. About the year 1560 it was formed into a street; and in succeeding times, as different parts of Westminster became more fashionable, the palaces were pulled down, and several streets were built on their sites, leading from the Strand to the river; most of which bear the names of the noble owners of the respective estates. The north side continued for several years only a

single row of houses. The gardens which occupied the ground of Covent Garden market were bounded by fields, and the parish of St. Giles was a distant village. The Strand is still the grand channel of communication between the two cities; and during the meeting of Parliament, and while the courts of justice are sitting, is perhaps the most crowded thoroughfare in Europe; yet it is, generally speaking, meanly built, and so contracted at each end, as to be actually dangerous. The public now entertain hopes that, by the spirited exertions of Mr. Alderman Pickett, these causes of complaint will in some measure be removed, and his magnificent plan for widening and rebuilding the street, from the New Church to Temple Bar, be speedily carried into execution; a project worthy of the opulence of the city of London.

Advancing from Charing Cross, the first avenue on the right is Northumberland Street; at the bottom of which, upon the river, we have one of the finest general views our metropolis affords. Plate XXVII. The scenery is nearly the same as that which presents itself from the gardens of the Earl of Fife; but here the display is more grand and striking: as the leading objects are nearer to the eye of the spectator, they have consequently acquired greater importance. The Adelphi, Somerset Place, Blackfriars Bridge, the majestic dome of St. Paul's, and a multitude of smaller steeples, contrasted with humbler dwellings, and with the numerous mercantile buildings that crowd the shores of the river, exhibit a prospect of infinite variety; in which the conical Water Works of the York-Buildings Company on the left of the view, and the Patent Shot Manufactory on the right, will not be unnoticed.

From hence, through some narrow passages, and after crossing Hungerford Market, we arrive at the extensive buildings erected upon the estate of George Villiers, Duke of Bucking-

VIEW from SCOTLAND YARD

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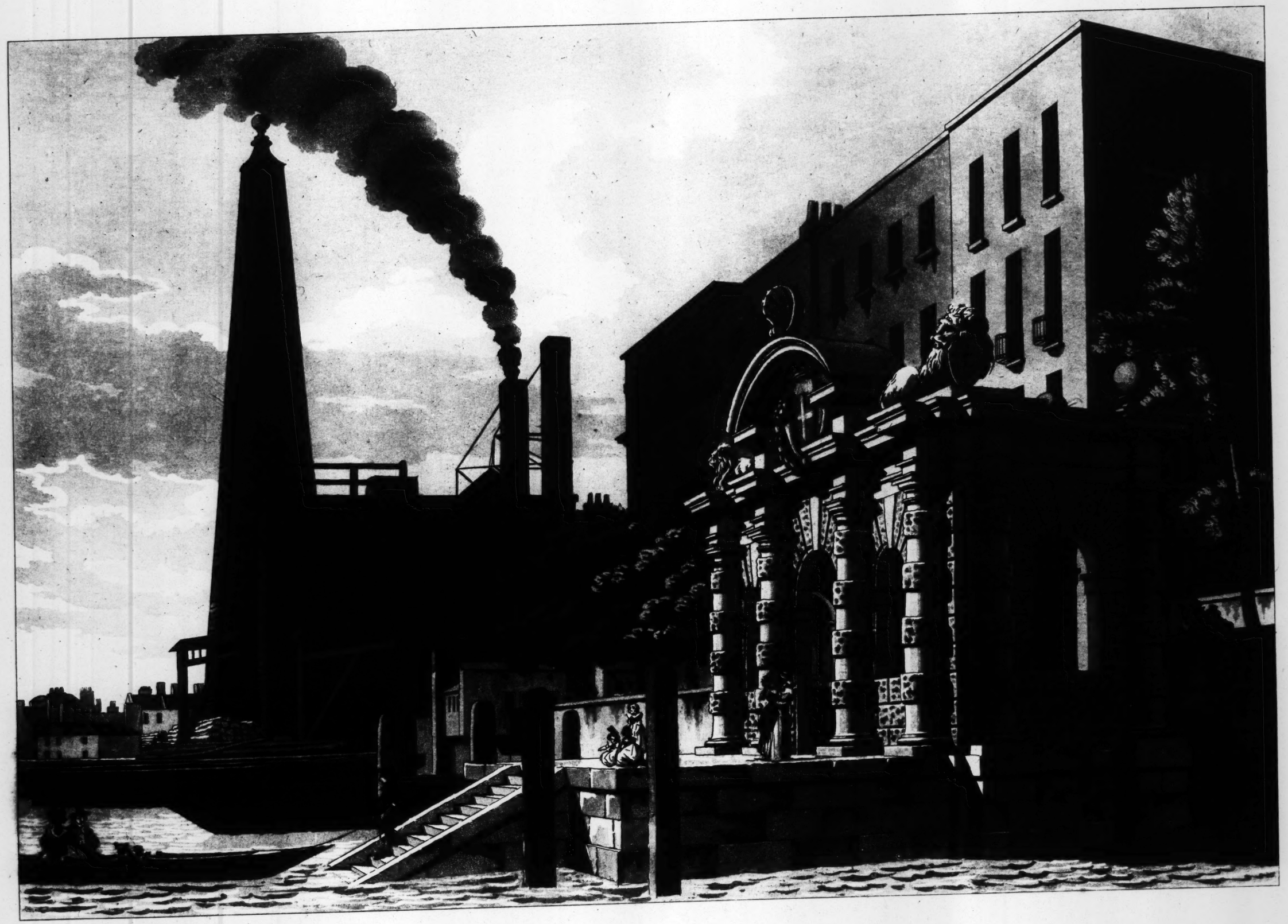

WATERGATE, YORK BUILDINGS

Published Decr 12th 1795 by T. Malton

ham; which go under the general appellation of York Buildings: so denominated from York Place, the town residence of the Archbishops of York, after they were dispossessed of their palace at Whitehall by Henry the Eighth. York Place, previous to this event, was the inn of the Bishops of Norwich, and was purchased of that see about the year 1556 by Nicholas Heath, then Archbishop of York. It was afterwards exchanged with the Crown in the time of James the First. Lord Chancellor Egerton and Lord Chancellor Bacon successively resided in it. Charles the First bestowed it upon his favourite Villiers, who made it a magnificent palace. In 1648 the Parliament gave it to Lord Fairfax, whose daughter marrying George Villiers, second Duke of Buckingham, it reverted to the true owner, who made it his residence for some years after the restoration. When this palace was pulled down, and the ground belonging to it laid out in the manner we now find it, the builders were ingeniously careful to preserve the name and title of its former proprietor, in the names of George, Villiers, Duke, and Buckingham Streets; even the particle Of, distinguishes a small alley parallel to the Strand.

At the termination of these buildings next the river, is an open terrace planted with trees; and in the middle of it a noble water-gate of the Tuscan order, designed by Inigo Jones, which has been much and deservedly praised; for it would be difficult to find a building with more harmony of parts, and propriety of decoration. The simplicity of the entablature is characteristic and excellent; and the rock rustic, an ornament that can be used only in peculiar situations, has here an admirable effect.

In the view, Plate XXVIII, the gate is agreeably contrasted by the adjoining water-works, erected for the purpose of supplying this part of the town with water. At the top of the octangular pyramid is a large reservoir, into which the water

is raised by a steam engine, and from thence conveyed by pipes to the different dwellings.

Eastward from this place commence those extensive piles of building called the Adelphi; so denominated from the Messrs. Adams, four brothers, by whose labours Great Britain has been embellished with many edifices of distinguished excellence. To their researches among the vestiges of antiquity, we are indebted for many improvements in ornamental architecture; and for the introduction of a style of decoration, unrivalled for elegance and gaiety; which, in spite of the innovations of fashion, will prevail so long as good taste exists in the nation.

The forming of this place was a stupendous undertaking for private individuals. Thirty years ago the space these buildings occupy was a mass of ruins, known by the name of Durham Yard; and was formerly the scite of a palace built by Anthony de Burg, bishop of Durham, in the reign of Edward the First. Bishop Tunstall exchanged this palace with Henry the Eighth; and it was afterwards granted by Edward the Sixth to his sister Elizabeth for her life. Queen Mary, who probably considered the gift as sacrilegious, granted it again in reversion to the see of Durham. Elizabeth, however, regarded it as one of the royal palaces, and gave the use of it to Sir Walter Raleigh. In 1640 it was purchased of the see by Philip Earl of Pembroke, who pulled the palace down, and built houses of a humbler description on the ground. By this family the estate was sold to the Messrs. Adams.

During the time the palace was in Henry's possession, a splendid feast or revel was held there, at the joint expence of several noble personages, who, under the style of the Challengers of England, had caused to be proclaimed in France, Spain, Flanders, and Scotland, a great and triumphant just-

G.R. III.

THE ADELPHI

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ing, to be holden at Westminster for all comers who would engage with the Challengers. The sports lasted for six days, and each day, after the conclusion of the tournament, the Challengers rode to Durham Place, where they kept open house, and splendidly feasted the King and Queen, and the whole court, with all the knights and burgesses in parliament, the Lord Mayor of London, the aldermen and their wives. King Henry was so much delighted with this magnificent entertainment, so well suited to his romantic character, that he settled on each of the Challengers, and their heirs for ever, one hundred marks a year, and a house to dwell in.

From the great extent of the front of the Adelphi towards the river, it becomes one of the most distinguished objects between the bridges of Westminster and Blackfriars; from each of which the distance is nearly equal. This front is represented in Plate XXIX, as it appears on the river from the eastward; wherein the diminution of the perspective is agreeably broken by the Pyramid of the York-buildings Waterworks, which, on this part of the river, from every point of view, is a beautiful object. The building on the right of the plate, adjoining to the Adelphi, is a part of Salisbury-street, erected by James Paine, Esq. an architect of considerable reputation. The appearance of the Abbey, Westminster-hall, and Whitehall, in the distance, gives great interest to this scene.

On viewing this pile from the river, one must regret the necessity of the paltry erections on the wharfs in front of the arcade; which deface the whole building, by the smoke arising from them. The wharfs are very spacious; and it would certainly add greatly to the beauty of the river, as well as to the convenience of its commerce, if the plan was adopted the whole of the way between the bridges of London and Westminster.

Passing from the river under the Arcade which supports the Terrace, where we are surprised with the number and extent of the warehouses and stables, to which the subterranean gloom gives a considerable degree of sublimity, we return again into York-buildings; from whence we ascend towards the Adelphi, and enter William-street; where the regularity of the architecture strikes the eye with peculiar pleasure. It is the subject of Plate XXX. The building on the left of this view, was erected for the society instituted for the truly patriotic purpose, of encouraging by premiums and bounties the practice of the fine arts, the improvement of manufactures, agriculture, and every object that may tend to the benefit of the community, and the increase of commerce.

Turning from hence to the right down Robert-street, we arrive at the Terrace, where every spectator must be struck with the beautiful variety of the prospects in every direction. This Terrace, which is represented as seen from the east in Plate XXXI, is happily situated in the heart of the metropolis, upon a bend of the river, which presents to the right and left every eminent object which characterises and adorns the cities of London and Westminster; while its elevation, lifts the eye above the wharfs and warehouses on the opposite side of the river, and charms it with a prospect of the adjacent country. To the right you are presented with Westminster-abbey, Westminster-bridge, and the Surrey hills; to the left with Somerset-place, Blackfriars-bridge, and St. Paul's cathedral. Each of these views is so grand, so rich, and so various, that it is difficult to determine which deserves the preference.

Plate XXXII is the view of Adam-street, leading from the Terrace to the Strand, wherein the manner of decorating the fronts of the shops and houses is equally singular and beau-

JOHN STREET, ADELPHI

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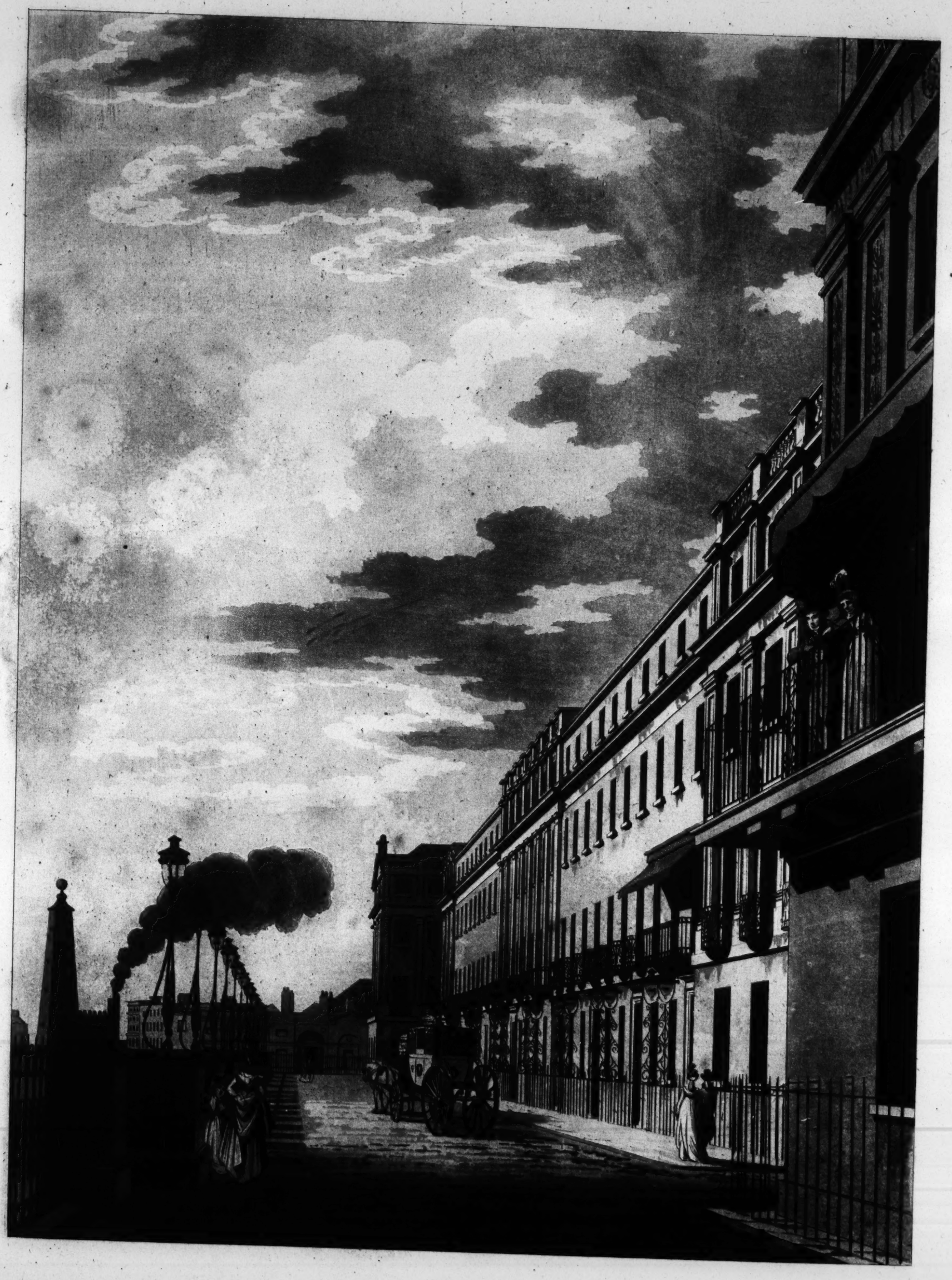

THE ADELPHI TERRACE

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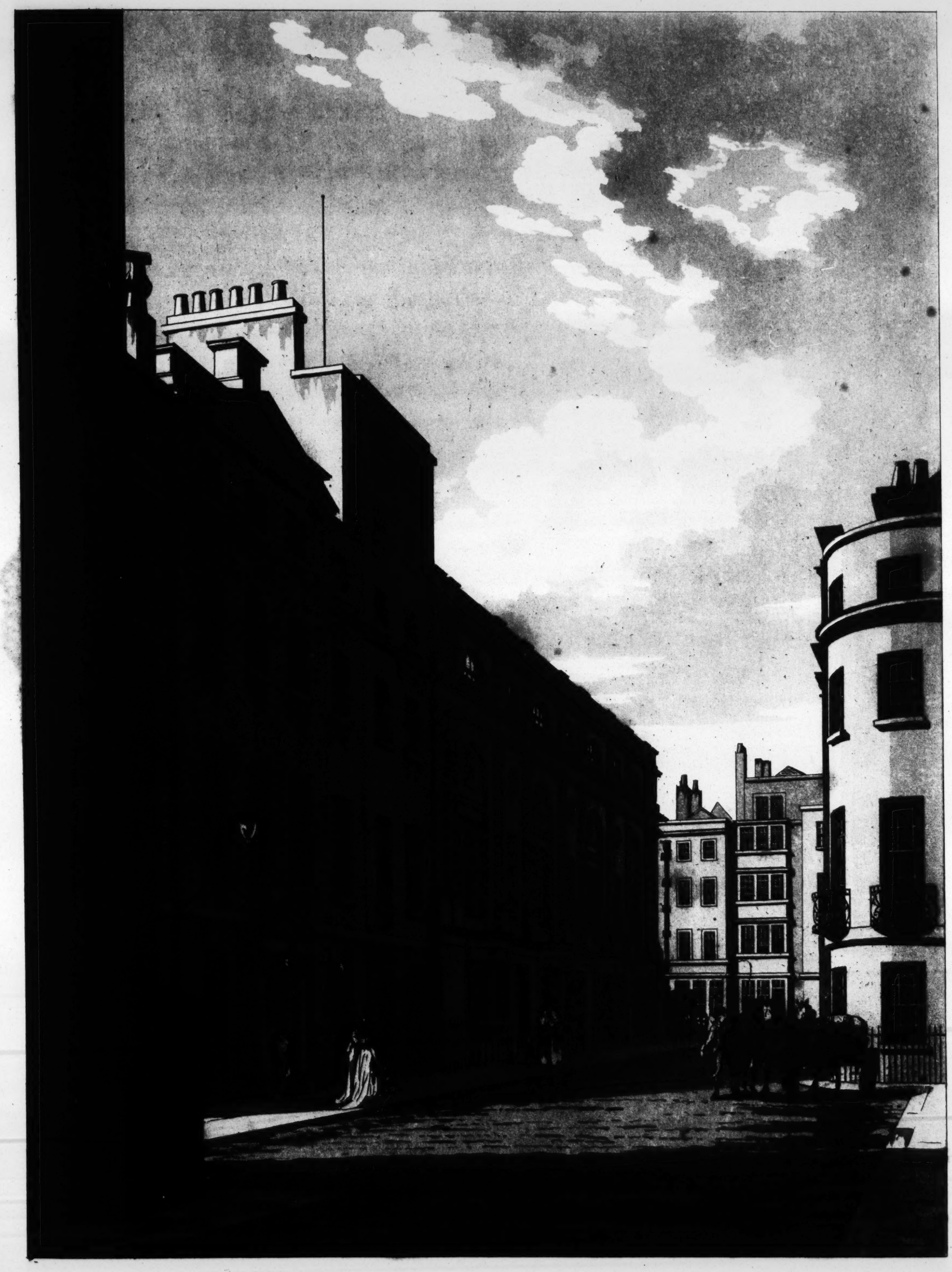

ADAM STREET, ADELPHI.

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GR III.
BRITISH MUSEUM

tiful. It may be proper here to remark, what some future writer may possibly dwell on with pleasure, that in the streets of the Adelphi the Brothers have contrived to preserve their respective christian names as well as their family name; while by giving the general appellation of The Adelphi to this assemblage of streets and buildings, they have converted the whole into a lasting memorial of their friendship and fraternal co-operation.

The building of the Adelphi was a project of such magnitude, and attracted so much attention, that it must have been a period of peculiar importance in the lives of these architects. In this work they displayed to the public eye that practical knowledge and skill, and that ingenuity and taste, which till then had been in a great measure confined to private edifices, and known only by the voice of fame to the majority of those who feel an interest in the art of building. The extreme depth of the foundations, the massy piers of brickwork, and the spacious subterranean vaults and arcades, excited the wonder of the ignorant and the applause of the skilful, while the regularity of the streets in the superstructure, and the elegance and novelty of the decorations, equally delighted all descriptions of people.

This judgment of the Messrs. Adam in the arrangement of the plans, and their care in conducting the executive part, deserves great praise; and it must be mentioned to their honour, that no accident happened in the progress of the work, nor has any failure been since observed; an instance of good fortune which few architects have experienced when struggling with similar difficulties. This remark will make little impression on the careless observer who rattles along the streets in his carriage, unconscious that below him are other streets, in which carts and drays, and other vehicles of business, are constantly employed in conveying coals, and various

kinds of merchandise, from the river to the consumer, or to the warehouses under the houses of the Adelphi; and that in many parts still lower, are other warehouses and avenues inaccessible to the light of day: but he who will take the trouble to explore these depths will feel its force; and when he perceives that all the buildings which compose the Adelphi are in fact but one building, and that the upper streets are no more than open passages, connecting the different parts of the superstructure, he will acknowledge that the architects are entitled to more than common praise.

The enrichments of the pilasters have been censured as tawdry, and the cornice and mouldings for a want of projection. These faults, if they cannot be absolutely denied, may be extenuated. When architects build upon speculation (as it is called) their leading object must be to attract attention at the least possible expense; and this must have been peculiarly the case with the projectors of the Adelphi, as such immense sums were expended in works of necessity, now unseen and unthought of. The projections of the mouldings are certainly too small, but not so diminutive as to be mean, and the enrichments of the pilasters, if not strictly conformable to the best models of architecture, are derived from ancient examples, at that time much talked of and admired.

I cannot close my description of this work without bestowing my tribute of praise upon the front of the building, designed and executed for the Society for the Encouragement of Arts, Manufactures, and Commerce, represented in Plate XXX. This building alone demonstrates that the Messrs. Adam were completely sensible of the beauty and grandeur resulting from simplicity of composition and boldness of projection. I know of no fabric in London, of similar dimensions, that can rival this structure in these character-

istics. It is beautifully simple without meanness, and grand without exaggeration.

Returning to the scene of hurry and bustle which always presents itself in the Strand, on going a little to the eastward we arrive at Southampton-street, which leads into Covent Garden market, as it is now denominated; it was formerly a part of the Convent Garden belonging to the Abbots of Westminster, which extended quite to St. Martin's Church. After the dissolution it was first granted by Edward the Sixth to the Protector Somerset, and after his attainder, bestowed in 1552 upon John Earl of Bedford, together with a field adjoining called the seven acres, upon which the street now called Long Acre was built.

About 1634 Francis Earl of Bedford began to clear away the old buildings, and formed the present square, which would have been the handsomest in this metropolis, had it been completed, as it was originally designed, by Inigo Jones. The church, which stands in the middle of the west side, is one of the most perfect pieces of art ever produced in this country, and is the only structure of the kind in London which can boast of a situation equal to its merit. Nothing can be imagined more plain and simple, yet the harmony of its proportions has yielded more delight to critics in architecture, than structures of much greater extent, though decorated with all the treasures of art; such are the charms of simplicity, and such is the power of genius. In this building it is clearly demonstrated that taste, not expence, is the parent of beauty.

As the unfortunate fire which happened in the year 1795, has left it in too mutilated a state for a stranger to judge of its former excellence, I am happy to have it in my power to shew it in Plate XXXII exactly as it appeared about ten

years ago; since when it had undergone some trifling alterations, of no consequence to its general form. It is to be hoped that when this church is repaired again, no deviation from the original design will be permitted. The rustic gateways which lead into the churchyard on each side of the portico are well designed, and happily situated to give effect to the fabrick to which they are subservient, and the Hotel which terminates the view, although in no wise remarkable for the excellence of its design, yet shews the variations of taste, and the superiority of that purity of stile which distinguish the works of Inigo Jones.

In Plate XXXIII taken from the end of King-street, the last mentioned building assumes a more important appearance. From this station the long continued range of the arcade of the Piazza and the superstructure, which though simple, is yet elegant, is seen to great advantage. The north and part of the east sides of the square, which are the subject of this representation, are all that remains of the original design; yet they are sufficient to give an adequate idea of the whole, and to make the spectator regret that the parts which time or accident have made it necessary to rebuild, should have been erected on a plan so totally different.

A great and regular design when once carried into execution ought to be considered as public property, and the convenience or interest of individuals should not be permitted to alter its leading features; nor would this be so great a restraint on the owners of property as may be imagined. Those who are most conversant with works of this nature need not be told, that whim and caprice more frequently suggest such alterations, than frugality or the wants of business. One tasteless occupier of a part of the Piazza has lately rebuilt the superstructure without the pilasters, the cornice, or the dressings to the windows. I have however, for the honour of

St. PAULS, COVENT GARDEN.

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GR III

COVENT GARDEN

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PIAZZA, COVENT GARDEN.

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the architect, represented the whole as it was executed by him, and as it existed within these few years.

The east side of this square was once complete, but about the year 1769 the part extending from Russell-street to the south east angle was destroyed by fire; it has been rebuilt on a plan totally different.

Thus in a few years more it is probable that no part of this grand design will exist. The task of repairing the church may be allotted to a man insensible to the charms of the original design, and more attentive to his own profit than the honour of Jones; the remainder of the arcade may experience the fate of those parts which have been already destroyed, and strangers may inquire equally in vain for that temple, which was celebrated in terms little short of profaneness; and for that model of grandeur the square, in which it stood. Nor is it less probable that shortly the other works of this great man, may in like manner vanish from the face of the earth. The change of manners, and the consequent alterations in the style of living, have demolished most of the private houses he constructed; and few of his public buildings remain unmutilated by time or caprice. But for the permanency which the art of engraving has given to his designs, the next generation might possibly read of the architectural talents of Jones, as of the theatrical abilities of a Betterton or Garrick; of something universally admired in his day, but of which posterity can form no adequate idea.

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The view of the Piazza, Plate XXXV, terminated by the entrance to Covent Garden Theatre, to which place this arcade is a considerable accommodation, is taken from the end near Russell-street. The loftiness of the arches, the lightness of the groins, and the long continued perspective, with

the returning arcade leading towards James-street, seen through the openings, produce an effect exceedingly picturesque.

The area enclosed by this square is chiefly appropriated to a market for vegetables, and is perhaps the largest and best supplied of any in Europe. In approaching it from Russell-street, we regret that the range of low buildings down the middle of the area should be permitted to remain, as they interrupt the finest view of the Church, and their removal would be of as great convenience to the market, as of advantage to that fabrick.

As we proceed down Russell-street, the appearance of the Theatre now building in Drury Lane, strikes the spectator from the extraordinary magnitude of the structure. It is placed in an oblique direction with respect to this street, which is the principal approach; a circumstance that will afford an opportunity of seeing both the north and west fronts to great advantage, whenever the building is completed, which I hope will be before the close of this work. This Fabrick is erecting under the direction of Mr. Holland; and is intended to be entirely insulated, with a projecting colonade to every front, forming a covered way round the whole building, for the convenience of getting under shelter to the carriages in waiting. The internal part has been completed and opened for public amusement two seasons; it is the most commodious and elegant Theatre in the metropolis, greatly superior to its neighbouring rival in Covent Garden, which was also rebuilt by the same architect about five years ago; but being entirely surrounded by private dwellings, exhibits nothing for representation. Both these places of public amusement are admirably situated in the heart of this great capital, and their vicinity to each other is no doubt of mutual advantage.

BRITISH MUSEUM

St. MARY'S CHURCH and SOMERSET HOUSE in the STRAND

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VESTIBULE, SOMERSET PLACE.

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GREAT COURT, SOMERSET PLACE.

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From hence we return into the Strand; and from the corner of Catherine-street are presented with the subject of Plate XXXVI. The principal object on the right hand is the north front of Somerset Place. A little beyond it, and nearly in the middle of the street, stands the church of St. Mary-le-strand. This part of the Strand is of a noble width, and from hence we view both these buildings to great advantage.

Somerset Place is the greatest national structure of the present century, and was the last work of that great architect Sir William Chambers, Comptroller General of his Majesty's Works, who died on the eighth day of March in the present year 1796. This design is far from complete, and little progress has been made in the building since the commencement of the present war; the exigencies of government having diverted to other uses the sum of twenty-five thousand pounds, which for several years had been annually voted for its continuance.

Plate XXXVII exhibits the magnificent Doric arcade leading to the great court, and conveys to the spectator a more ample idea than words can possibly furnish, of this piece of grand and picturesque scenery.

Plate XXXVIII shews the internal square as it appears at the instant you enter from the arcade. The statue in the middle of the view represents his present Majesty, under whose auspices this noble design has been carried into execution. Before the pedestal which supports the statue, is a recumbent figure of the Thames; both the performances of Mr. Bacon, R. A. The only objects which offend the eye in this great square, are the turrets in the centre of the east and west sides, which are too trivial; and the superstructure terminated by the pediment and dome at the extremity of

the view, which are not of sufficient importance for their situation. When a pediment is introduced in a building it should always be a striking feature in the composition, and if it was thought necessary to construct one in this place, it ought to have extended over the whole of the central projection.

In Plate XXXIX is shewn the north side of this quadrangle, which being of greater elevation and more decorated, is perhaps the most striking part of the structure.

The whole of this front is appropriated by his Majesty's permission to the uses of the Royal and Antiquarian Societies, and to the Royal Academy of Arts; the rest of the building represented in this view, as well as the other three sides of this quadrangle, is occupied by various public offices, and the habitations of several of the principal officers of government.

In the distant part of the perspective a Doric gateway is discovered, which makes a more conspicuous appearance in Plate XL, where the buildings in the great court form a kind of back ground to it, and are highly picturesque. This elegant triumphal arch, with another intended to be erected corresponding to it on the opposite side of the great court, lead to streets not yet completed, which communicate with the magnificent Terrace next the river, by an arch equal to the height of the basement story; supporting an open colonade, which has a novel and pleasing effect. This arch and colonade are seen in the view of the Terrace Plate XLI, which with the perspective diminution of this extensive front, terminated by the dome of St. Paul's cathedral, forms a scene highly interesting and grand.

The prospect from Somerset Terrace is nearly the same as

NORTH SIDE of the GREAT COURT, SOMERSET PLACE.

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PART of SOMERSET PLACE

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SOMERSET TERRACE

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SOMERSET PLACE

Publishd. June 15. 1796. by T. Malton

that from the Adelphi before mentioned. The general appearance of this grand mass of building, collectively denominated Somerset Place, is best shewn in Plate XLII; wherein the surrounding objects contribute to give it the happiest effect.

Upon the ground which Somerset Place now occupies, formerly stood the extensive palace of Somerset House, built about the year 1549 by the Duke of Somerset, uncle to Edward the Sixth, and Protector of England; who, to make room for it, demolished the adjoining palaces of the Bishops of Chester, Worcester, and Landaff, an inn of chancery belonging to the Temple called Strand Inn, together with the church of St. Mary-le-strand. The architect is supposed to have been John of Padua, who had a salary from the crown in the preceding reign, under the title of Devisor of his Majesty's buildings. Among other structures which fell a sacrifice for materials to perfect this work, was part of the church of St. John of Jerusalem, the tower and the cloisters on the north side of St. Paul's, with the Charnel-house and Chapel belonging to it; Westminster Abbey, as before mentioned, was only rescued from similar dilapidation by considerable contributions. No recompence was made to the owners of the buildings thus destroyed, nor any atonement for this sacrilegious plunder of ecclesiastic property; and strange as it may appear, amongst the numerous articles exhibited against the Duke upon his attainder, this was never mentioned; his accusers and judges being guilty of equal rapacity, with regard to the goods of the church. After the death of Somerset, this palace devolved to the crown. Queen Elizabeth lived here sometimes, and gave the use of it to her kinsman Lord Hunsdon. Ann of Denmark, Queen of James the First, kept her court here; also Catherine, Queen of Charles the Second, resided in it during the life of her unfaithful husband, and after his death till she returned into her native

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country. From that period it was usually assigned for the residence of the Queen Dowager.

The architecture of old Somerset House, was one of the earliest specimens of the Italian style in this country; and displayed a strange mixture of barbarism and beauty. The back front, and the water gate leading from the garden to the river, were of a different character, and erected from the designs of Inigo Jones about the year 1623; together with a chapel, intended for the use of the Infanta of Spain, when the marriage between her and Prince Charles, afterwards Charles the First, was in contemplation.

On returning into the Strand the church of St. Mary again engages our attention; the west front is sufficiently expressed in Plate XXXVI, and in Plate XLIII is shewn the south front, which certainly has a pleasing and picturesque appearance, although the whole building is much inferior both in design and effect to that of St. Martin-in-the-fields, erected by the same architect James Gibbs; yet I am of opinion, that it has been more censured than it merits. The principal faults are, the frequent interruptions of the entablature in the south and north parts, and the pediments which affectedly cover each projection; to which may be added the profusion of embellishments, that altogether have destroyed the simplicity it would otherwise have possessed.

From hence we proceed along the Strand to St. Clement's Church, a disgusting fabrick, and so obtruded upon the street, as to be the cause of much inconvenience and danger to the public. We may hope that the inconvenience will be in a great measure removed, by the improvements now begun by the City of London, upon a plan proposed by Mr. Alderman Pickett; and by him urged and supported for a series of years with unwearied perseverance, against all

SOUTH FRONT of St. MARY'S CHURCH, STRAND.

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TEMPLE BAR

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opposition of interest and party; and for which his fellow citizens ought to erect a statue to his honour. I am concerned to find that while such an extensive improvement is carrying into execution, this unsightly Church is to remain, and Temple Bar to be taken away. The Church so conspicuously placed, and which will then be more conspicuous, is a disgrace to architecture, while Temple Bar, on the contrary, has some merit as a building, and deserves to be retained, as marking the entrance into the Capital of the British Empire. Plate XLIV shews it as it stands at present; the statues in each front have great merit. Those seen in this view are Charles the First, and Charles the Second; on the other front are those of James the First, and his consort Ann of Denmark; all of them by John Bushnell, who died 1701. Through the centre arch is seen a part of St. Dunstan's Church in Fleet-street, and over the wall above the small arch on the right hand, the principal entrance into the Temple Buildings. This gate was erected in 1670, after the great fire of London.

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The Temple took its name from that gallant religious military order the Knights Templars. They were originally crusaders, who in 1118 consecrated themselves to the service of religion by deeds of arms. Hugo de Paganus, Geoffry de St. Omer, and seven others began the order, by binding themselves to chastity and obedience, and professing to protect pilgrims travelling to the holy land, from insult and robbery. They were allotted quarters adjoining to the holy temple at Jerusalem, and from that were called Knights of the Temple. Many noblemen in various parts of Christendom became members of this order. By their devotion and their gallant actions, they gained great reputation in all parts of Europe; and were so enriched by the favour of Princes and other great men, that at the time of their dissolution, the order was possessed of no less than sixteen thousand manors.

They at last became so numerous, splendid, and powerful, as to excite general hatred; and a persecution, founded on the most unjust and fictitious accusations, was excited against them in France, under Philip le Bel; their riches seem to have been their chief crime, numbers of heroic knights suffered in flames with the piety and constancy of martyrs; some of them at the stake summoned their chief persecutors, Clement the Fifth, and Philip, to appear in a certain time at the divine tribunal; both these princes died about the time prescribed, which, in an age of superstition, was sufficient to prove that the summons was dictated by Heaven.

This potent order came into England in the reign of Stephen, and had its first house in Holbourn, which was called the old Temple. They founded this their new Temple in 1185; they also erected Temples in different parts of England and other countries, but this was their chief house; wherein were frequently consigned to their custody, jewels and treasures of great value, by such as feared to be despoiled of them. In 1232 Hubert de Burgh, Earl of Kent, whilst prisoner in the Tower, was forced by Henry the Third to resign an immense treasure he had deposited there, which the King had in vain commanded the master and brethren of the Temple to give up, without the consent of Hubert. Edward the First in the year 1283 went to the Temple, under pretence of seeing his mother's jewels, which were there kept, and by violence took from thence, money of different persons placed there for safety, to the amount of one thousand pounds. At this time the Templars assumed such a style of magnificence, that they frequently entertained not only the nobility and foreign ambassadors, but even the king himself. They continued here until the suppression of the order 1310, when they were condemned to perpetual penance, and dispersed into several monasteries. Edward the Second granted all

their possessions in London to Thomas Earl of Lancaster; and after his rebellion and forfeiture, to Aymer de Valence, Earl of Pembroke; on his death they reverted again to the crown, and were given to the Knights Hospitallers, of the order of St. John of Jerusalem, after they had so valiantly driven the Turks out of the isle of Rhodes. These Knights granted the Temple to the students of the common law, in the reign of Edward the Third; by whom it has ever since been occupied.

The buildings belonging to the Temple occupy a considerable extent on the banks of the Thames, and the situation is uncommonly fine. The garden has of late been judiciously enlarged, by an embankment into the river, and its muddy shore converted into a beautiful walk; the view both up and down the river is extremely rich, and unrivalled in variety and magnificence of objects. Shakespeare, from what authority I know not, makes the Temple garden the place, in which the white and red rose, the distinctive badges of the houses of York and Lancaster, originated; under which their partizans arranged themselves in the fatal quarrel, which caused such devastation in England. The Temple Buildings are divided into two inns of court, called the Inner and the Middle Temple, each of which has a hall; that belonging to the Middle Temple is in a beautiful gothic style, the roof constructed with timber somewhat similar to that of Westminster Hall; it was erected in the reign of Elizabeth, in 1572. The length is one hundred feet, and the breadth sixty-four. This noble hall escaped the fury of the great fire which destroyed most of the Temple Buildings which lay to the east. Along the sides of the hall are the coats of arms of the different readers, from Richard Swayne dated 1597, to William Graves, Esq. in 1790. The hall of the Inner Temple is decorated with emblematical paintings by Sir James Thornhill, and with two whole-length

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portraits of those able lawyers, Lyttelton, who died in 1481; and his able commentator Coke, who died in 1634.

The object most worthy of observation, is the old church which belonged to the Knights Templars; the external appearance of which is shewn in Plate XLV, and has the air of a military structure. It is shamefully encumbered by the surrounding buildings, which entirely obstruct the view of the present church, to which this now serves as a vestibule. The inside, shewn in Plate XLVI, may be justly esteemed one of the best remains of Saxon architecture in London. This church was founded in the reign of Henry the Second, upon the model of that of the holy sepulchre, and was consecrated by Heraclius, patriarch of Jerusalem, in 1185. In 1240 the old structure was taken down, and another erected after the same model. This edifice also escaped the fire in 1666, but it has been injured by time, and repaired at different periods. The form is circular. The tower that rises in the centre, is supported by six pointed arches, springing from as many clusters of columns, each cluster consisting of four cylinders, bound together by moulded annulets. The lower parts of these columns have lately been cased with wainscot octangular pedestals, I suppose to defend them from injury; but no damage could possibly be apprehended to justify these pedestals, and they must have been advised and placed there by persons, totally insensible to the simplicity and beauty of the architecture. Over these arches a gallery runs round the tower, formed by small Saxon columns with intersecting circular arches, and above the gallery, are six circular headed windows, one over the point of each of the six principal arches. The circular space which surrounds the central nave was originally divided into twelve equal parts, by twelve single columns, with a window or a door in every division. The whole perfectly uniform. The height of the round tower is forty-eight feet, the diameter of the outer circle forty-one.

INNER TEMPLE COURT.

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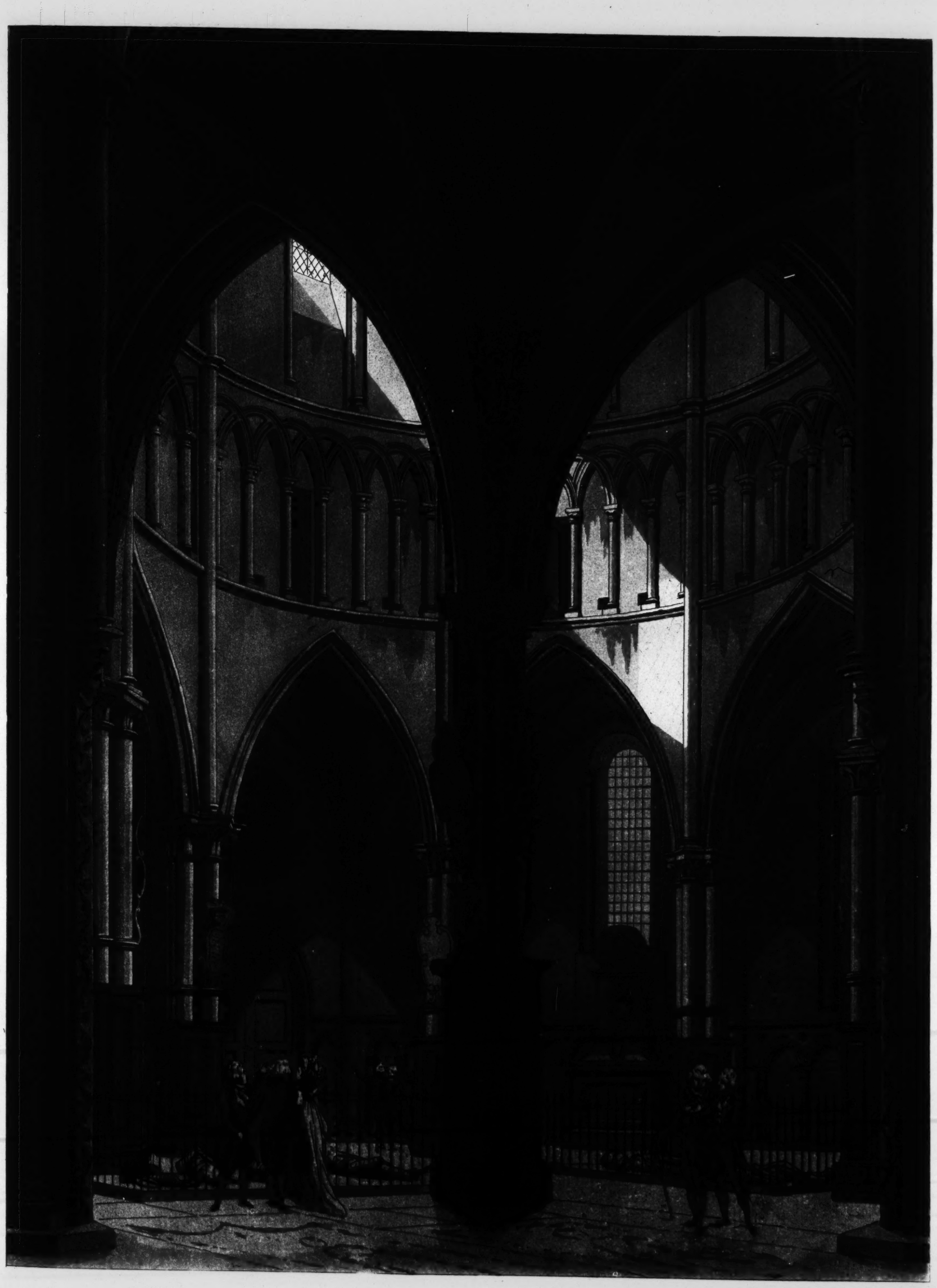

ANCIENT CHURCH OF THE KNIGHTS TEMPLARS.

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A little raised above the pavement, enclosed with iron railing, are two groups of statues in grey marble, of Knights Templars, whose bodies it is presumed were interred in the vaults below; eight of which are habited in armour, with very long shields. Five of these lie cross-legged, to shew the veneration they had for the cross of Christ. One is known to have been Geoffry de Magnaville, created Earl Spencer in 1148, the rest cannot with any degree of certainty be ascertained; but three of them Camden conjectures commemorate, William Earl of Pembroke, and his two sons, William and Gilbert; likewise Earls of Pembroke, and Marshals of England. These effigies are in a good style for the time, and equally worthy the attention of the artist and of the antiquary. Joined to this building, from which it is only parted by a screen supporting an organ, is the present Church, or Choir; built in a square form, divided into a nave and two ailes, with gothic windows composed of three arches, one larger arch in the middle, and a smaller one on each side, with very narrow piers between each; the whole evidently built at a much later period than the circular part, and very simple in its plan, and manner of execution; yet altogether it has a very light and pleasing effect, principally owing to the slender columns which part the ailes from the nave, and the groined arches which spring from them being both in the nave and the ailes of the same elevation. The screen, the pulpit, and the altar-piece, are in a style of architecture totally different, which destroys the unity of the building; an absurdity too common in our churches. The length of this church is eighty-three feet, the breadth sixty, and the height to the top of the groin thirty-four.

The Inner Temple court leads into Fleet-street, opposite to Chancery-lane; at the corner of which stands a remarkable specimen of the style of building, which formerly pre-

vailed in this metropolis; each story as it rises, projecting over the one beneath, the whole curiously enriched with grotesque figures and carving. A little to the right is the church of St. Dunstan, a heavy yet picturesque pile; it is the subject of Plate XLVII. This view is terminated by Temple Bar, over which is seen part of the steeple belonging to St. Clement's Church. From hence, the remainder of Fleet-street is of a tolerable width, and at the end of it, a variety of different objects present themselves; to the left Fleet-market, to the right the new street leading to Blackfriars-bridge, and before you Ludgate-hill, terminated by the west front of St. Paul's; the whole, from the variety of passing objects, exhibiting a scene of hurry and bustle, not to be equalled in any other part of London.

The improvements which have taken place on this spot, can hardly be conceived by those who only know it in its present state. Previous to the year 1733, a muddy creek or canal called Fleet-ditch, extended from Blackfriars-bridge on the right hand, to Holbourn-bridge, as it is still called, on the left; to which place the tide flowed, and brought up barges of considerable burthen. Over it were four stone bridges, and on the sides extensive quays and warehouses. It was formerly considered of such utility, that in 1606, near twenty-eight thousand pounds were expended in repairing and deepening it; but afterwards falling to decay, it became a nuisance, and an act was passed to empower the Lord Mayor and citizens, to fill up the ditch at their expence, and to vest the ground in them and their successors for ever. Fleet-market was erected over it on the one hand, and since the building of Blackfriars-bridge, Bridge-street and Chatham-place on the other.

The bridge was erected from the design, and under the direction of Mr. Robert Mylne; it was begun in October

St. Dunstans, Fleet Street.

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BLACK FRIARS BRIDGE.

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1760, and compleated in eight years, at the expence of one hundred and fifty-two thousand eight hundred and forty-two pounds. It is in length nine hundred and ninety-five feet, in width across, measuring from the face of one key-stone to the other, forty-two feet, and consists of nine semi elliptic arches, of which the centre arch spans one hundred feet.

The principal novelty in the design is, the projecting columns in the front of each pier, which support the balconies on the bridge; but, the propriety of introducing columns to decorate a bridge, where the declination each way from the centre, obliges them to be of different heights and diameters, has often been justly disputed; not to mention the constant danger of damage, in the navigation of large and unwieldy vessels on the river. The view of this bridge in Plate XLVIII, is taken from the south west, on the Surry side of the river; from this station St. Paul's cathedral, which will now for some time become the more immediate object of our attention, appears to peculiar advantage; the whole of the upper order rising above the surrounding buildings, and the grandeur of the circular superstructure supporting the dome, is seen from this situation to more advantage, than when it is viewed from the base of the building.

This Bridge being situated nearly in the centre of the metropolis, presents a more comprehensive view of the principal objects which form its peculiar character, than either of the bridges of London or Westminster; and our attention is involuntarily engaged in a retrospect of the objects we have already noticed, or in the contemplation of those which will hereafter claim our regard; but as language is incapable of conveying adequate ideas of a prospect so extensive and various, I shall not attempt to describe it: indeed the pencil cannot do justice to such a scene, except in the manner of the newly invented Panorama; a mode of representation,

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when the scenery is correctly drawn, and coloured with proper aerial effect, superior to all others for displaying the beauties of a prospect, seen from a commanding situation; where the spectator turns, and views the whole circle of the horizon.

On the west side in our way back from hence towards Ludgate-hill, we pass by Bridewell-hospital, where formerly stood a royal Palace of considerable extent, the residence of several of our monarchs from as early as King John. This Palace being afterwards neglected and falling to decay, was rebuilt by Henry the Eighth, in a most magnificent style, in the space of six weeks, as it is recorded, for the reception of the Emperor Charles the Fifth, who visited England in 1522. The King himself lodged here in 1529, when the question of his marriage with Catherine was agitated at the monastery of Black friars adjoining. In 1553, this Palace was granted by Edward the Sixth to the City of London, at the instance of the pious Bishop Ridley, towards the great plan of charity projected by him, and endowed by that monarch. Part of it is appropriated to a house of correction for vagabonds, and for the employment of the poor; the remainder to an hospital, for the instruction of one hundred youths in different mechanic professions, under twenty different arts masters, as they are called; consisting of decayed tradesmen, who are allowed a residence here by the City of London; they take them as apprentices, and receive the profits of their labours; if the youth pass through their apprenticeship with credit, they are entitled to ten pounds, and the freedom of the city.

END OF THE FIRST VOLUME.